

# MUSICAL AMERICA

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EDITED BY *John C. Freund*

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## TO ASK GOVERNMENT TO FOUND NATIONAL SCHOOL OF MUSIC

Association of Presidents and Past Presidents of Music Teachers' Associations Will Ask Congress for Million Dollar Appropriation to Foster Highest Development of the Art in This Country—An Appeal for Songs That Will Inculcate the Best Spirit of Americanism—Propaganda for a Truly National Music

By E. R. LEDERMAN

Vice-President of Association of Presidents and Past Presidents of State and National Music Teachers' Associations

Centralia, Ill., April 14, 1916.

THE Association of Presidents and Past Presidents of State and National Music Teachers' Associations was organized a year ago for the general purpose of uniting all State associations in concerted action for the advancement of musical knowledge, comprehensive music education and true music appreciation throughout the United States, and for the specific purposes of standardizing musical instruction and establishing a uniform standard of examination for music teachers.

At the second annual meeting held in Chicago recently the following specific purposes were decided on:

To publish a musical periodical which shall include or supplement the bulletins as issued at present by each State association, and give due publicity to the aims of our association.

To endeavor persistently to secure the placing of music as a major subject in all the public schools of the country, including high schools, with credits for work in applied music done under outside instructors, under the supervision of the school authorities.

To co-operate with all prominent musical organizations in their endeavors to advance the cause of music in America.

To encourage the organization of music teachers' associations in those States which have no such organization, and to assist in every possible way in their development.

To encourage the organization of amateur orchestras, bands and choral societies everywhere, so that the masses may become more actively engaged in the study of music in all its branches. (Community music.)

To make a propaganda for the establishment of a national school of music by the United States government, to be so planned, financed and administered that in due time it shall be recognized as the foremost institution of musical education in the world.

### An Evidence of Genuine Progress

Standardization of music teaching has been one of the most important subjects for discussion at the annual conventions of the State organizations for a number of years. This is an evidence of genuine musical progress in America. When a great number of members of a profession get together and devise means to raise the efficiency of the rank and file of their co-workers without advocating compulsory methods by legislation or otherwise, it proves not only the honesty of their intentions, but also their willingness to give the public a square deal. If the profession be that of the musician, it also means that they love their art sincerely, and endeavor to give the public real value either as performers or teachers.

Standardization by examination is ac-



—Photo by Aimé Dupont

EMMA ROBERTS

American Contralto Who Has Sung with Signal Success Abroad and Is Now a Prominent Figure in the Concert Life of This Country. (See Page 14)

cepted at present as the most practical way to raise the standard of music teaching. Many associations in the Middle West now offer examinations and issue licentiate certificates. The certificate is an acknowledgment by the board of examiners of a State association that the possessor of one has sufficient musical knowledge to enter the profession of teaching music. These examinations are the first step in the interest of the novice music teacher and the public, but we should not stop there. To acquire a good musical education and to educate others musically are very different problems. A great artist may be a failure as an instructor, and one less famous prove to be the ideal teacher.

Pedagogy should be taught in all music schools and by private teachers to those students who intend to teach music; also ought they to be equipped with a good knowledge of the proper teaching material. State associations should require some evidence of normal training from those who take the licentiate degree

examination. Inasmuch as the only real and conclusive test of the ability and worth of a musical educator is the product he turns out, the examination for the associate degree should require the additional condition that one or more of the average pupils of the candidate should be presented for examination.

All these praiseworthy intentions of the State associations to raise the standard of music teaching by examinations and otherwise are yet in process of evolution. Exchange of opinions and comparisons of results within the next few years will ultimately show the way to a definite and successful working out of these problems.

In order that the certificates issued by any State association may be recognized as valid in all other States, the Presidents' Association will endeavor to induce all organizations to make the standard of examinations as nearly uniform as possible.

[Continued on page 2]

## CONVENTION AND FESTIVAL INSPIRE IOWA'S TEACHERS

Address by Editor of "Musical America" a Striking Feature of Successful Gathering of Musical Pedagogues—Philharmonic Orchestra with Noted Soloists in Concert Series—Steps to Aid Standardization—Composers of State Represented in One Program

DES MOINES, April 22.—The Society of Music Teachers of Iowa held its twenty-first annual convention in Des Moines, April 17, 18 and 19, with sessions in the ballroom of the new Hotel Chamberlain and the auditorium of Plymouth Congregational Church. Many teachers of prominence throughout the State were in attendance, but the enrollment of local musicians was far below the mark anticipated.

Mrs. Frederick Heizer of Sioux City presided over the entire convention. The remaining officers were Elsie Lincoln of Ft. Dodge, vice-president, and George Frederick Ogden of Des Moines, secretary-treasurer.

Following the registration, the opening forenoon brought a meeting of the past presidents with the acting president for a report of the National State Presidents' Meeting held in Chicago in February. At its conclusion the educational sessions were opened by the Hon. James B. Weaver in an address of welcome, to which Mrs. Heizer responded. This, in turn, was followed by the president's address in which the question of standardization was foremost. Attention was called to the proceedings of the National Association along this line, also to the organization of the National State Presidents' Association. Mrs. Heizer is active in both these bodies. Excerpts from her address follow:

### Mrs. Heizer's Address

"One of the purposes of our Iowa Society is to help secure more efficiency among our teaching forces. We are never too old to learn; when that age arrives we are too old to teach.

"We should seek to prevent and cure poor teaching, not to punish or destroy the reputation of the poor teacher who may, through poverty and want, be trying to eke out an existence through what to him may seem to be the highest means at his command. We must do one of two things, remove the illusion or improve the teacher."

"On March 9, 1913, John C. Freund announced the great development of the musical industries as well as of musical taste and culture in America during the last generation. He stated that the disabilities under which artistic progress labored were the fake music teachers and the fake picture dealer. He suggested means by which these fakes might be exposed and prevented and indicated how, in spite of all, we have reached a degree of culture, taste and artistic knowledge which should make itself felt in an appreciation of our own artists, of our own painters, musicians, music teachers, singers, players and composers."

"Mr. Freund gave a lecture before the Peabody Conservatory of Music in Baltimore which brought on a stormy protest from Berlin music teachers and musicians. Mr. Freund was misquoted and maligned by enemies. Prominent American papers took the matter up and

[Continued on page 3]

## TO ASK GOVERNMENT TO FOUND NATIONAL SCHOOL OF MUSIC

[Continued from page 1]

The educational value of serious music study is now fully recognized everywhere. This recognition of the importance of music in the home and community life of a nation is not a new idea, but dates back over two thousand years, when Plato advocated musical training as being more potent than any other, "because rhythm and harmony find their way into the inmost places of the soul, on which they fasten mightily, imparting grace and making the soul of him who is rightly educated graceful."

Inasmuch as music is an important factor in the development of the child mind, therefore the musical educator should get into closer contact with our general educational system, and music study with outside teachers should receive credits in grade and high schools on the same basis as any other subject taught. This problem has been solved very satisfactorily in the States of Nebraska and Kansas; also in many high schools in all parts of the country. But in communities where high schools do not credit applied music we find the lamentable condition so detrimental to the musical education of our youth that more than half the number of music students when entering school are compelled to discontinue music in order to meet the requirements for graduation. Those who try to keep up their music study very often do not have the necessary time for serious work. Thus many of our high schools, instead of becoming one of the most helpful agencies for musical progress in our country, are the graveyards of the musical ambitions of thousands of talented students.

### Fault of the System

School principals are not to blame for this condition—it is the fault of the system. High schools are regarded as preparatory schools for colleges and universities, and therefore the course of studies has to be arranged to meet the requirements for entrance in these higher educational institutions. This is quite as it should be in the case of the five per cent of high school graduates who go to college. But should the ninety-five per cent who do not attend college be compelled to study subjects which never would have been their choice, to earn the credits for graduation? Should those who wish to study music as part of their education be under obligation to devote the time necessary for that purpose to the higher branch of a subject, the knowledge of which would be of little benefit to them, while music would be a lifelong joy and inspiration? There certainly ought to be consideration for the rights of students who do not go to college.

We can point with justifiable pride to our public schools and higher institutions of learning in comparison with those of other countries. Our nation is the most generous in providing the necessary funds for the education of the youth of our country.

To make school education fit in more with actual conditions of life, many vocational subjects are now placed on the list of elective studies. Applied music as a major subject would be introduced in all high schools, provided the proper effort were made and an acceptable definite course of music study were decided on. The Presidents' Association will cooperate with all State music teachers' organizations to formulate courses in music study for grade and high schools for applied music, and will make an effective propaganda for the introduction of music as a major study.

The music courses should not be constructed along academical lines, as the purpose of crediting is mainly to foster the educational side of music study, not to make professional musicians. Those who study music with the intention of making it their profession need most of the educational advantages offered in the high schools, and their musical education necessarily has to be far more thorough. The main reasons for crediting applied music in high schools are that music study when pupils enter school should not have to be discontinued or interrupted, that the professional music students should be enabled to get a high school education without difficulty and that the schools should benefit in greater measure through the cultural influence of music. The music courses should be so planned that the result in future years would be that we would have more and better music in the home and in the community.

The following excerpt from an article in the editorial columns of a recent issue of *Collier's* is worth repeating:

### Music in the Home

So much is done for the children nowadays. So many different sorts of knowledge are crammed into them at school. They devote themselves to so many things unconnected either with childhood or home life. Meanwhile one opportunity—rich in possibilities for happiness—is too often neglected. Mr. Josef Stransky, conductor of the New York Symphony Orchestra, gives wise counsel in this matter: "The way to love music, to increase its production, is to know it when you are young—young individually and young as a nation. It is more difficult to prepare people to enjoy music after they are grown up and their minds become crowded with various interests in life. The American nation should not let its youth slip by without filling the souls of its children with music. Music is more than mere entertainment. It is a serious and permanent joy in life. . . . To keep the emotions stirred, the imagination young."

### National School of Music

The establishment of a National School of Music by the United States government in the interest of musical progress and musical independence in our country has been advocated by many of our foremost musicians and public men, as also by prominent musical organizations for many years.

The European national schools of music have been a most important factor in the development of musical art in their respective countries. Most of France's famous musicians were graduated from the National Conservatory in Paris. France does not have to send her most talented musical students to other countries to finish their musical education (so far as this is possible under the guidance of a master) because she offers the best advantages in her own conservatory. Neither should Americans consider it necessary to go to Europe to study, since we have so many of the world's most famous artists and teachers within our own shores.

But it seems very difficult for the American people to realize that this is a fact. John C. Freund, the editor of MUSICAL AMERICA, has made a propaganda for the recognition of the ability and worth of the American artist and musical pedagog, which has aroused nation-wide interest. Besides giving much space for that purpose in his paper, Mr. Freund accepted the invitations of many of our State music teachers' associations to lecture on that subject at their annual conventions during recent years, and will be in attendance for the same purpose at many of the 1916 State conventions. His efforts have been successful, and the musical profession fully recognizes the value of his endeavors.

But after the war is over and the European nations will again enjoy the blessings of peace, which let us hope will be for centuries instead of generations, shall we again see the thousands of our people flock to foreign countries for musical education, which they could have had here just as good and under better conditions? Very likely, unless we have a national school of music offering greater opportunities than any to be found in Europe.

### Why the Government Should Act

But this is not the only reason for bringing a national conservatory into existence. The musical progress in our country during the last ten years has been so phenomenal, the interest of the people in musical education has increased so remarkably and the capital invested in musical enterprises is so large, that the government should recognize these facts and take active part in the further development of the musical interests of our nation by founding an institution of musical education with the intention of making it the foremost of its kind in the world. The government's active part in the nation's musical progress would at once change existing conditions, so that music, the most sublime of all arts, would gain the respect due it from the masses, and thus become still more a part of our national life.

Our national conservatory should be modeled after the French national school—modified to suit our musical conditions, and improved upon in some respects. At least half the number of artists and teachers composing the faculty should be chosen from among those American citizens whom the musical profession recognizes as authorities in the various branches of musical education. All others should be selected from the highest type of musical pedagogues of Europe. Only by combining the musical advantages of both the Old and the New World will it be possible to make our national school of music the best in existence. A national school need not necessarily be large in regard to the number of teachers or students. Neither the French, German nor Austrian government schools are large schools in

that sense of the word, but the educational advantages are the best obtainable in those countries.

### Should Offer Free Scholarships

The national school would offer a limited number of free scholarships every year to those making the highest points in the entrance examinations. Our music schools and private teachers would vie with each other to have the honor of having some of their pupils pass these examinations successfully. The national school would thus have a part of the nation's best musical talent enrolled as pupils, and the result would follow in due time that American musicians and composers would rank with the world's greatest masters. Also, if we had a national school of music, would not more than half of those thousands of music students who went abroad before the war and who very likely will go again after peace is restored, remain in America, and thus save the nation at least twenty times over the annual appropriation necessary to finance our government school?

But this would be the smallest part of our gain. The government's taking an active part in the musical development of our nation would give such an impetus to all our musical activities that the result could not be estimated in dollars. Other nations would cease to regard America as the land of the dollar worship only, and would recognize the fact that we are a nation also possessed of culture and refinement.

### Nation-Wide Propaganda

The Association of Presidents and Past Presidents of the State and National Music Teachers' Associations has obligated itself to make a nation-wide propaganda for a national school of music by the United States government for the following reasons:

(1) Because the members of the association believe that such an enterprise would be of benefit to the musical interest of the country.

(2) Because the musical profession, the prominent musical organizations and many of our foremost public men express their sentiments in favor of this project.

(3) Because the initiative for the establishment of a national musical educational institution ought to be made by the music teaching profession as being most directly interested in such a project.

(4) Because this association is the one organization most likely to be successful in the endeavor to unite all State music teachers' associations, all other musical organizations in the country and the musical interests in general for the purpose of bringing this project to the attention of Congress with eventual favorable action on the part of our representatives.

For the purpose of securing the very necessary co-operation and assistance of a number of our foremost public men and musicians of national reputation who are not members of our association, a decision was made at the February meeting of the association to add twenty names to our membership list to serve as advisory members in the interest of the national school project. The list of advisory members will be made public in the near future.

The association will present a bill in Congress as soon as all necessary arrangements are completed, asking for an annual appropriation of one million dollars for a National School of Music by the United States government, \$500,000 of this sum to be expended for the highest development of musical art and \$500,000 for laying the foundation of and to develop and foster a national music of the people, by the people and for all the people.

All civilized nations, except the American nation, have their treasure of national and folk-songs. The reason for this condition in our country is because we are still a young nation and have not yet fully assimilated and Americanized the millions of people of different nationalities and their descendants who are now part of the commonwealth, and also because music was a much neglected art in America during the first century of our national existence.

To-day America ranks first among all nations with regard to the capital invested in musical enterprises and money expended for musical education and entertainment. We have the best symphony orchestras and the most artistic grand opera performances in the world, and our musical educational advantages are equal to the best of any other country. But community music, the singing of national anthems and folk-songs by all the people at large and small gatherings and in the homes is as yet only in the experimental stage. Improvement in this direction is impossible unless we have more and better national songs, written and composed by Americans,

picturing the moods of our own people. Of American folk-songs we have but few. Those written by Stephen Foster are the best known. All other folk-songs sung by the masses are collected from the best product of other countries. Most of them are beautiful and will remain with us forever. Our two most popular national anthems, "America" and "Star Spangled Banner," are excellent from a literary standpoint, but the musical settings are far below the "Marseillaise" or "Dixie." Let us hope that some day our composers will write music to these so much beloved poems in keeping with the spirit of the words.

A national school of music could lay the foundation for and develop national music by enlisting the literary and musical talent of our nation for that purpose. National songs cannot be made to order. But the government school could select the best songs from the large number very likely presented for acceptance, and send them in printed form to every part of the country. The people would then decide for themselves which songs they wanted to make their own. The songs thus chosen by the masses and sung universally would then become national songs. Inasmuch as a government school of music is not a thing apart by itself, but is the property of all the people, its mission would also be that of service to all the people.

### Influence of National Songs

To create a treasure of national songs would be a great achievement in itself, because it would raise popular music to a higher standard and eventually make us a singing nation. But the results which would follow in other directions would be of far greater importance. The greater number of the songs written and submitted for approval by the national conservatory authorities would be patriotic songs. They would express the sentiments of the highest and most noble type of the American citizen.

Our nation is in greater need of stirring patriotic songs at the present time than ever before. Preparedness for the defense of our country is the uppermost thought in the hearts of all patriotic Americans to-day. Millions of otherwise good citizens are not patriots in the true sense of the word, because they do not realize that it is the duty of every citizen to do his full share in time of peace to place the country in such a state of defense that war with other great nations would be a remote possibility.

True Americanism is the keynote for preparedness. The great leader in the fight for Americanism—Theodore Roosevelt—has aroused the nation to the realization of the fact that we must be a united people, prepared to defend our liberty if threatened from without or from within.

National songs would be one of the most powerful agencies to unite our people and develop Americanism.

The Presidents' Association will not wait until Congress takes action to establish a National School of Music, but will make a beginning now, and make an appeal to the composers and poets of our nation to write patriotic songs. The president of the association will appoint literary and musical authorities to form a board to examine the manuscripts sent in. The songs found to be worthy from a literary and musical standpoint to be presented to the people for final decision will be given all publicity at our command. This is to be a real patriotic enterprise with no personal profit to any one. Our association expects the nation's musicians to write songs, not for a price, but for love of country and as a citizen's duty. Only songs written under the inspiration of the highest form of patriotism will reach the hearts of the people. The noblest mission of music in our country to-day is to be of service to the nation, and to exert its powerful influence to make it a united people.

When the war is over, and all the European nations have self-government in one form or another, and conclude a federation among themselves and with the American republics, then internationalism will take the place of nationalism. The tremendous human energy expended now for military preparation and actual warfare will then be used to subjugate the forces of nature for the benefit of all humanity. But this is in the far future, and until that time is at hand, the most intense patriotism is the only safeguard of our country.

At the last meeting of the Presidents' Association the following officers were elected: President, Liborius Semmann, 752 Thirty-eighth Street, Milwaukee, Wis.; vice-president, E. R. Lederman, Centralia, Ill.; secretary-treasurer, C. S. Skilton, Lawrence, Kan. The president and vice-president will be glad to answer all correspondence with regard to the national music enterprise.

## CONVENTION AND FESTIVAL INSPIRE IOWA'S TEACHERS

[Continued from page 1]

defended the veteran and fearless editor of MUSICAL AMERICA most royally. His campaign has been indorsed by the leading musical educators of this country."

At 11 o'clock, the Voice and Violin Conference was held. Papers read by Mme. Bergljot Aalrud Tillisch (Des Moines) and Mrs. Jaffrey C. Harris (Ames) brought forth interesting and profitable discussions.

### Delegates Attend Festival

At 1.30 p. m. the Students' Auxiliary to the Association gave a miscellaneous program in the hotel ballroom. These representatives of worthy teachers acquitted themselves with credit. Immediately following this program the convention suspended further proceedings for the day and its members became guests of the Des Moines Chamber of Commerce at the matinée and evening concerts of the Greater Des Moines Music Festival. This afforded them the opportunity and unusual privilege of hearing the New York Philharmonic Society under the direction of Josef Stransky with Eleanore Cochran, soprano, and Leo Schulz, cellist, as soloists. An added attraction was the chorus of 1600 children from the Des Moines public schools led by Music Supervisor W. A. White, and accompanied by the orchestra.

Mr. Stransky's men played superbly the Beethoven Symphony No. 5, in C Minor, the Weber "Oberon" overture, and Grieg's Peer Gynt Suite, No. 1. Miss Cochran sang the aria of *Micaela*, from "Carmen" with rare taste and Mr. Schulz rose to great favor in his admirable 'cello playing.

The school children gave a splendid performance of three groups of songs which won the most enthusiastic commendation from the large audience, as well as from Mr. Stransky and his organization.

In the evening the orchestra gave a Wagnerian program with Mme. Olive Fremstad as soloist. This was the singer's first local appearance and in her "Isolde's Love-Death" she established her claim to the title of one of the world's elect. Again Mr. Stransky delighted beyond measure and won praise for his playing as "the finest ever heard in this city."

The Iowa teachers were delighted with this extraordinary courtesy from the Chamber of Commerce and offered special resolutions to this effect.

### Piano, Organ and Theory Discussion

The second day's session opened with the Conference for Piano, Organ and Theory, papers of splendid authority being given by Jaffrey C. Harris (Ames) on "Harmony as Applied to Piano Teaching," Esther MacDowell Swisher (Iowa City) on "Teaching Material," and Genevieve Westerman (Des Moines) on "Methods in Presenting Music to Children." The discussions were of such



At the Iowa State Music Teachers' Convention in Des Moines, April 17, 18 and 19. Above, on left: Mildred Marquette of the Des Moines "Daily Capital," John C. Freund, Editor of "Musical America," and George Frederick Ogden, Secretary of the Association; on the Right: Plymouth Congregational Church, Where Mr. Freund Delivered His Address; Below on Left: A Group of Delegates and Principal Speakers of the Convention, on the Steps of Plymouth Church; on the Right: Dr. M. L. Bartlett, Dean of Iowa Musicians, and Mrs. Frederick Heizer, President of the Association

length as to preclude consideration of the organ material.

The Annual Business Meeting at the close of the morning session resulted in choosing Dubuque for the next convention. Henry W. Matlack of Grinnell was elected president and W. A. White of Des Moines as member of the executive board. These were the only vacancies to be filled.

### Program of Iowa Composers

At 1.30 p. m. a program was given by Iowa Composers. Dean Frank Nagel of Des Moines offered a group of songs which were well sung by Daisy Elenore Binkley. Arcule Sheasby (Des Moines) played his "Joyeuse" for violin and piano, and Jeannie R. Smeltzer (Fort Dodge) had her "Songs About Birds" sung by Elsie Lincoln.

Henri W. J. Ruifrok (Des Moines) played his "Flowers From a Dutch Garden" for piano. Jeffrey C. Harris (Ames) presented his wife, a gifted mezzo-soprano, in two of his songs with German text. Bertha Kathleen Shutts (Grinnell) played the Meditation and Scherzo from the Piano Concerto in D Minor by Edward B. Scheve (Grinnell). Paul van Katwijk (Des Moines) closed the program with his "Kermesse" and "On the Water" for piano. This entire program revealed much excellent work done in creative lines in Iowa.

At 4 o'clock occurred the second program by the Students' Auxiliary in which Joseph Brinkmann, a fourteen-year-old boy from Dubuque, gave an unusually successful performance of Weber's "Concertstück," with his teacher, A. C. Kleine, supplying orchestral parts at the second piano.

At this same hour the Festival Concert at the Coliseum brought an excellent matinée by the New York Philharmonic, with Eleanore Cochran, Ruth Townsend and Theo Karle as soloists. The convention also adjourned for the evening session that all who wished might attend the closing Festival Concert, where "Samson and Delilah" was sung by a local adult chorus of 250 voices, accompanied by the orchestra.

Mme. Margarete Matzenauer took the rôle of *Delilah*, *Samson* being sung by Theo Karle, in the absence of Ferrarri-Fontana, and Royal Dadmun singing the rôle of *High Priest*. The performance

was meritorious throughout, with the supreme honors falling to Mme. Matzenauer, who sang gloriously.

### Steps Toward Standardization

The third day's session of the convention opened at 10 o'clock with the Reports on Standardization given by the committee of the Acting President and the Past Presidents, of which Dr. A. Rommel of Mt. Pleasant was chairman. The Society of Iowa Teachers voted to give this committee power to take all further necessary steps toward the standardizing of music in this State. Their meeting is set for July 7 in Des Moines.

At 2 p. m. a splendid program was given in Plymouth Church by Iowa organists, assisted by local singers. Especially interesting among the latter was the singing of the boys from St. Paul's choir.

At 4 o'clock Mrs. Edward MacDowell gave a recital of her husband's works. This was of especial interest to the large audience and served well to inform it regarding the interests of this splendid woman, which are happily those of all who hear her.

### John C. Freund's Address

As a climax to the three day's convention the Iowa Teachers and the Des Moines public were honored in having John C. Freund, Editor of MUSICAL AMERICA, who gave his famous address upon the "Musical Independence of the United States," in the large auditorium of the Plymouth Congregational Church. Mr. Freund is truly a great American and his address spurred the audience to activities of musical thought hitherto undreamed of.

It was a master stroke in its authority and should be heard and widely discussed in every important city of our land.

[Continued on page 4]



Some of the Festival Stars at Des Moines. From Left to Right: Eleanore Cochran, Soprano; Josef Stransky, Conductor of the Philharmonic Orchestra of New York; Mme. Matzenauer, Mezzo-Soprano and Royal Dadmun, Baritone.

## CONVENTION AND FESTIVAL INSPIRE IOWA'S TEACHERS

[Continued from page 3]

Mr. Freund knows his subject as perhaps no other man in this country and his enthusiasm in its delivery is truly contagious. The local press hailed his coming with splendid publicity and his convincing treatment of the subject left no doubts but that his mission throughout the United States, together with his continued appeals in MUSICAL AMERICA, will be productive of such results in rallying to the support of our high musical standards as would not have been possible but for him.

The three illustrious phases of the Iowa Convention were: (1) the splendid showing made by the Children's Chorus at the Festival, revealing the firm foundation upon which our musical independence is being reared; (2) the program of Iowa Composers where the next greater heights are being successfully attained; (3) the message of John C. Freund, who, as a prophet, revealed to us the present great achievements of our national music life and pointed out the ways for future progress.

G. F. O.

### Opinions of the Iowa Press

*Telegraph Herald* of Dubuque, Iowa:

John C. Freund, editor of MUSICAL AMERICA, has been traveling through the country for the past three years arousing interest in matters affecting music in America. His propaganda has led to a general movement among music teachers' associations to standardize and regulate their profession, and it has stimulated a strong demand for the public performance of compositions by American musicians.

*Times Journal* of Dubuque, Iowa:

Mr. Freund has for more than forty years been prominent in American musical life as an editor and publicist. The

fact that he has prosecuted his campaign without accepting fees and has even paid his own traveling expenses, has aroused considerable comment in musical circles where propaganda of this description is practically unknown.

### Register Leader of Des Moines:

John C. Freund, of New York, editor of MUSICAL AMERICA, has done much to promote music in this country. Mr. Freund is the man who stirred musical circles in Europe by his editorial attacks on teaching conditions and dangers abroad, and urging young singers to remain in America for their musical training.

### Des Moines Capital:

Mr. Freund's address at the State Teachers' Convention was one of its big events. He has been prominent in the field of musical journalism in this country for nearly half a century. The address is something that no one, even faintly interested in music, can afford to miss. Mr. Freund is one of the great musical minds of the country. In a long discussion of the subject, which held his audience intent for two hours, the pioneer exponent of American musical development dropped many a musical bomb.

### Des Moines Register Leader:

John C. Freund, the man who declared the musical independence of the United States, in his address gave a vivid account of student life abroad. His campaign has aroused widespread discussion in the American newspapers, and among musical persons throughout the country. Mr. Freund's sole purpose in touring the country with his lecture is to show the people that music is worth while, that it can be had in no country better than ours, and that it is the privilege of the masses, and not the hobby of the leisure classes.

### Cedar Rapids Republican:

The life of loneliness and the loss of soul which American girls abroad suffer when attempting to study "in Europe to get atmosphere" was painted with pathos Wednesday night by John C. Freund, editor of MUSICAL AMERICA. His exposé of conditions abroad, as they affect the American girl, created a great furor in Europe and America several years ago.

## St. Joseph, Mo., Applauds Campaign for American Music

Editor of "Musical America" Speaks Before Large Audience in Lyceum Theater—High School Pupils Enjoy Address—Press Club and Fortnightly Club Give Luncheons in Mr. Freund's Honor

**S**T. JOSEPH, Mo., April 18.—At the invitation of Mrs. Francis Henry Hill, the energetic impresario of this city, and under the auspices of local musical societies, John C. Freund, editor of MUSICAL AMERICA, came to St. Joseph to deliver his address on "The Musical Independence of the United States." Mr. Freund has recently delivered his interesting discourse in Adrian, Mich., Dubuque, Iowa, and on Friday he goes to Emporia, where he will speak in connection with the Third Annual Emporia Music Festival.

Never has this city welcomed so interesting a visitor as this wonderful man, and the hope is generally expressed that he will return. He has set every one to thinking and talking on the subject, and there is every reason to believe that local musical development has been spurred on by his presence.

Mr. Freund was entertained on Sunday, immediately after his arrival in St. Joseph, by the Press Club, at a luncheon in the tea room of the Hotel Robidoux. Seventy guests were present. Dr. C. M. Chilton gave the invocation. Joseph Kneer played two violin solos and Agnes

Neudorff and Mrs. L. O. Weakley sang a duet, the accompaniment being played by John Steinacker. Mrs. Stella Thomas Deshon sang a solo, with Herbert Krumme as accompanist, and Mr. Freund made a brief address, in which he outlined the purpose of his travels through the country. Mr. Freund visited the public schools on Monday morning. He spoke before a large assemblage of students in the St. Joseph High School and was enthusiastically applauded at the close of his address.

At 12:30 he was the guest of the Fortnightly Musical Club at luncheon in the banquet room of the Robidoux Hotel. The Grammar School Orchestra, conducted by Miss Frankie Russell, played in a manner that showed excellence of training.

There was a large and appreciative audience in the Lyceum Theater on Monday night when Mr. Freund presented his case for the American musician. "I plead," he said, "not for nationalism in music, but for freedom from racial prejudice. We are distrustful of ourselves in music, and do not realize that in our own country we have the best bands, the best orchestras, the best performances of opera and the best teach-

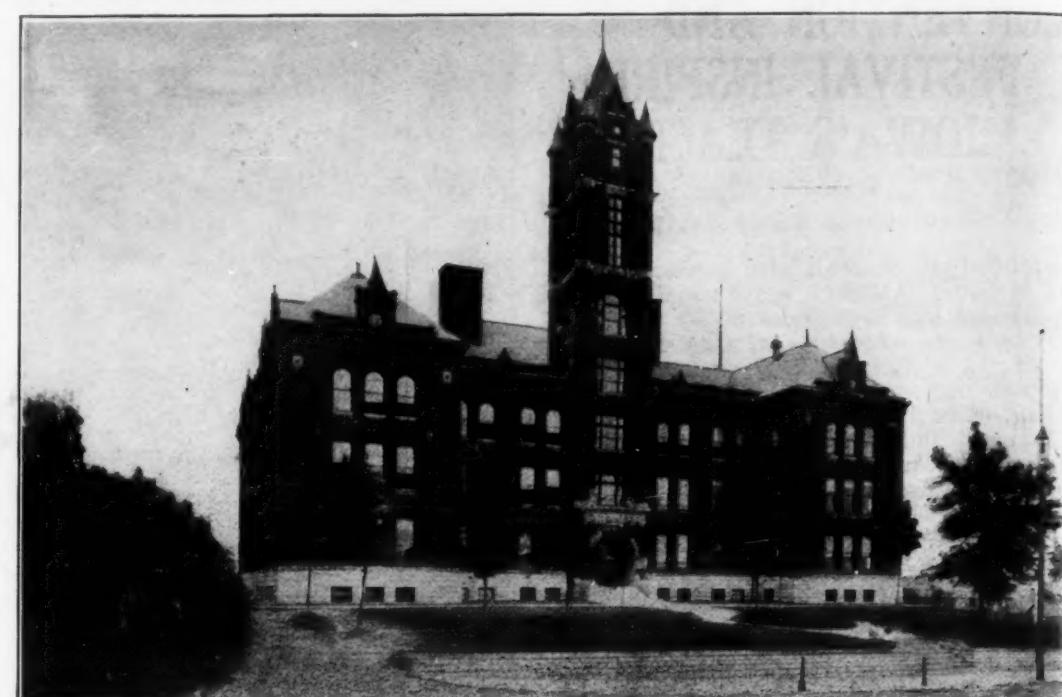
### Resolutions Adopted by the Society of Music Teachers of Iowa at the Des Moines Convention

THE Society of Music Teachers of Iowa, assembled in Des Moines this week, the 17th, 18th and 19th of April, in its Twenty-first Annual Convention, desires to and herewith does set on record its sincere appreciation of the signal courtesies extended to its members from all sections of the State by the Des Moines Chamber of Commerce.

To the daily papers of Des Moines, for their most generous treatment of our convention proceedings, we are duly appreciative.

And finally, we recognize our debt of gratitude to John C. Freund, Editor of MUSICAL AMERICA, who honored us with his famous address upon "The Musical Independence of the United States," as the brilliant climax to our entire convention.

CHARLES D. NEFF,  
JAFFREY C. HARRIS,  
A. C. KLEINE,  
Committee.



The St. Joseph (Mo.) High School in Which John C. Freund Addressed the Students

ers in the world. Before the war started it was thought that an ambitious student should be educated abroad, because

only a passing voice, but I believe that an integral part of the life of America is absolute equality, and I believe that this should be applied to music. Is the singer, the composition, the teacher worthy? That must be the test without regard to race, religion or previous condition of servitude."

F. H. H.

### Comments of the St. Joseph Newspapers

#### St. Joseph Gazette:

Mr. Freund is one of the greatest authorities on musical affairs in this country. He is making a tour of the United States in the interests of higher musical ideals and to encourage the better appreciation of home musicians.

Mr. Freund's visit is calculated not only to stimulate interest in high-grade music, but to convey the lessons of better understanding and appreciation of the living and enduring compositions. He is the editor and publisher of MUSICAL AMERICA, the leading musical journal of this country. Mr. Freund is a noted character and brilliant speaker. He presented the case of American music and enlivened his arguments with amusing anecdotes of celebrities he has known.

#### St. Joseph News Press:

His gracious manner, his familiarity with his subject, and, above all, his sincerity, made a profound impression upon his hearers.

Mrs. Francis Henry Hill, Musical Manager of St. Joseph

of the 'atmosphere' which was said to be so thick there and so thin here!

"I am not a reformer nor a prophet,

### CARUSO "DISCOVERS" SOPRANO

#### Evelyn Parnell Delights Great Tenor at Boston Audition

BOSTON, MASS., April 24.—Evelyn Parnell, American coloratura soprano, who gained fame in Italy, Austria and Switzerland, where she sang for six years, returned recently to Boston, her home city. She dropped into the Boston Opera House to call on a friend one day when auditions were being held, and Gatti-Casazza, manager of the Metropolitan Opera Company, and Caruso were listening to the voice trials.

Caruso inquired who she was, then: "Will she sing for me?" he said.

Miss Parnell would, and did. An accompanist was summoned and the soprano sang arias from "La Bohème" and "La Traviata."

"Ah!" he cried; "E bella! You must sing with me sometime, yes? You have a most beautiful voice I have heard in long time."

It was nearly an hour before the great tenor would permit the auditions to continue, so delighted was he over his "discovery."

#### Evelyn Hopper, Omaha Manager, to Open New York Offices

Evelyn Hopper, the personal representative of Frances Nash, the talented Omaha pianist, spent a few days in New York this week before leaving for an extensive booking trip through New England territory. From there she will journey South and will then return to Omaha. She will be on the road about six weeks. Miss Hopper will open offices in New York City in June and will present Miss Nash and a few other artists in concert work next season.

The French-Canadian tenor, Plamondon, sang in the recent first Paris performance of Saint-Saëns's "The Promised Land."

### Eighty-five Concerts in United States Spalding's Record This Season

Among the concert records made during the season just ending is that of Albert Spalding, the American violinist, who has played in eighty-five concerts in the United States, in addition to his Havana tour. Concerts and recitals still to be given will keep him busy up to the last of May, when he will go to his summer home at Monmouth Beach, N. J., where he will complete a number of new compositions he has now under way.

It is said that Isadora Duncan, the classic dancer, is to make a tour of South America.

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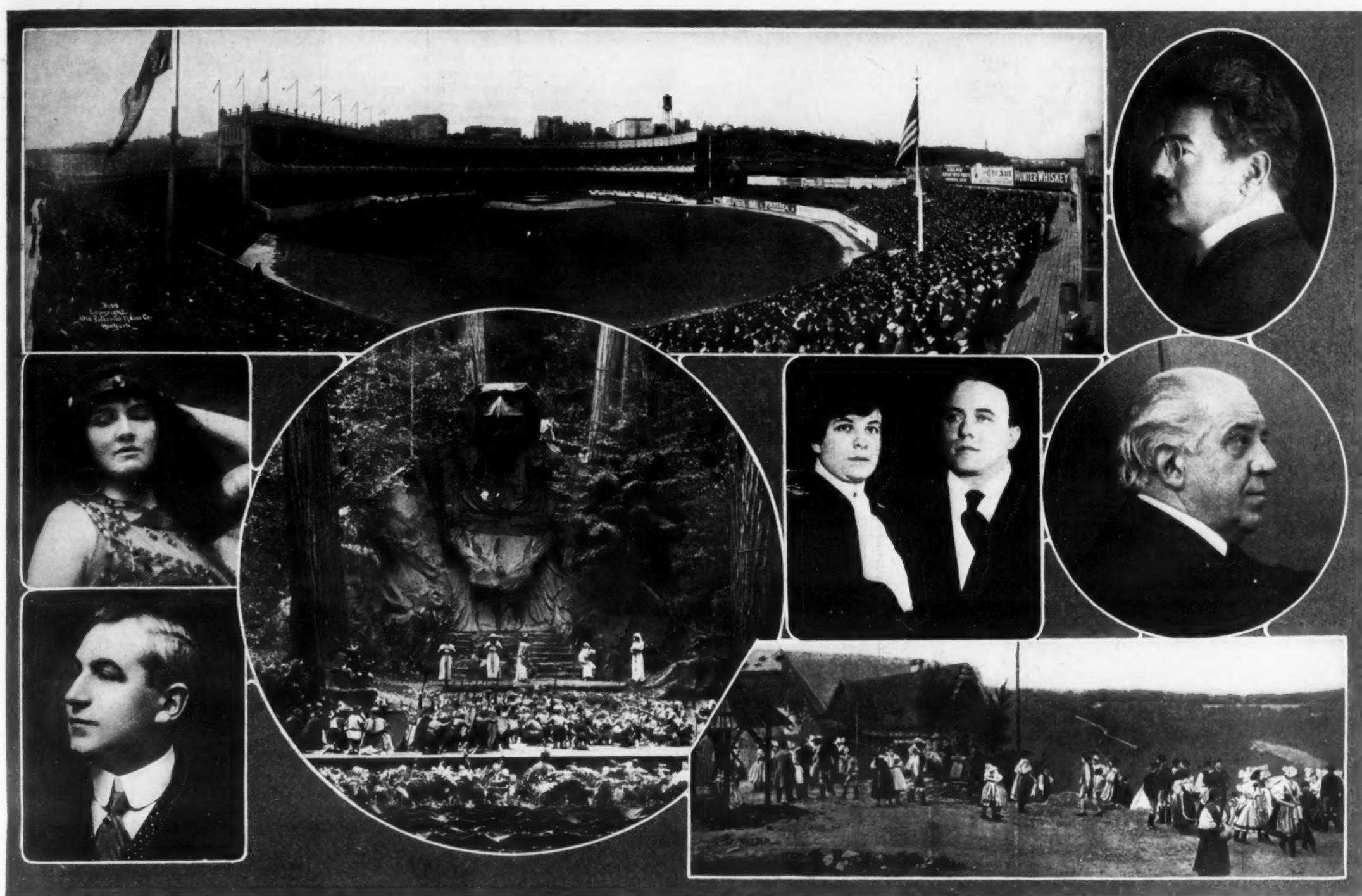
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## AMERICA TAKES UP THE OPEN AIR FESTIVAL



Upper Left Picture, New York Polo Grounds, Where New York's First Open Air Festival Will Be Given (Photo Copyright by Pictorial News Company); Below, Lucille Lawrence, Soprano Soloist for Festival; Lower Left, Leon Rothier, Bass; Central Picture, Scene from the Grove Music-Drama Given by the San Francisco Bohemian Club; Upper Right, Louis Koemmenich; Below, Arnaldo Conti, Conductors of the Festival; Right Center, Maria Gay and Giovanni Zenatello, Contralto and Tenor Soloists (Photo by Falk Photo Company); Lower Right, Scene from Smetana's Opera, "The Bartered Bride," Given in Open Air Performance at Zoppot, Germany

**A**NOTHER upward step in New York's musical progress will be achieved this summer, when on June 4—one year from the date of what is said to be the first open air operatic production in America, the presentation of "Siegfried" at the Harvard Stadium—New Yorkers will attend their first great open air music festival, the offering being the Verdi "Requiem."

The selection of the great Italian master's work will bring vividly to the minds of many the fact that Verdi's music formed the program arranged and conducted by Arturo Toscanini in Milan last summer, when at the greatest open air concert the world has known, more than one hundred thousand sons and daughters of Italy gathered.

European experiments in presenting large out of doors music festivals have been numerous and have taken many forms. The old Roman theater at Arles was used at one time to stage a production of "Carmen" and on another occasion "Samson et Dalila" was given there. The Pyramids have witnessed thousands of tourists, gathered to see "Aida" given *al fresco*. At Zoppot, a little German town near the Baltic, presentations of "Freischütz" and "The Bartered Bride" were given last year in a forest setting. In England the Morris Dancers of the Sixteenth Century inaugurated the first form of the open air festival that the British islands knew. The Passion Play of Oberammergau is one of the most important of the larger out of doors productions in Europe, although in the Gardens of the Tuilleries in Paris, and in different cities of France, Italy, and Spain *al fresco* opera has been given for years.

### Al Fresco Music in America

Open air productions in America are of comparatively recent date, and include masques and pageants of cities or States, as the Masque of St. Louis, in which hundreds of residents of that city took

### Al Fresco Presentation of Verdi's "Requiem," New York's Initial Step in Large Out-of-Doors Musical Productions—Opera in Nature's Settings Is Feature of Musical Life in Many European Countries—America's Experiments of Comparatively Recent Date—Plans for the Summer Season Include Much Out-of-Doors Music

part, or the Grove Plays given by the Bohemians of San Francisco each year, in a vast amphitheater among the giant redwoods.

The annual MacDowell Festival at Peterboro, N. H., where the works of American composers are heard each year; San Francisco's open air concerts during Christmas week, at which Tetrazzini, Schumann-Heink and other stars of operatic fame have sung to the great holiday crowds; the organ concerts at the San Diego Exposition; the production of "Iphigenia in Aulis" at Berkeley's Greek Theater, and the presentation of Wagner opera at the Harvard Stadium represent the growth of movement that has spread from the California redwoods to New Hampshire woods and hills.

The Verdi "Requiem," which is being arranged by the National Open Air Festival Association, and will be given at the Polo Grounds, will have as its conductors, Louis Koemmenich and Arnaldo Conti. The former will, prior to the festival, direct the musical features of the Shakespeare Masque, the great out of doors production to be given at the City College Stadium next month for which ten of the most important singing societies of New York will furnish the voices to sing Arthur Farwell's music, composed for an orchestra of one hundred pieces and a large mixed chorus.

### Production Not "Educational"

"In taking the initial step for open air productions here, the Festival Society is

not actuated by 'educational' motives," said Theodore H. Bauer, in outlining for MUSICAL AMERICA the plans of the association, "Americans have gone beyond the 'educational' stage; they know what they want, and we believe there is a definite demand for good music on the part of thousands of people in New York. This demand we propose to meet in the coming open air production of the Verdi 'Requiem.' Subsequent performances will depend on the interest shown and the patronage given the initial presentation. In giving the 'Requiem' its production at the Polo Grounds the huge seating capacity makes it possible to arrange the price of admission so that there will be a large number of seats at very moderate prices. In this way many people, students and other lovers of good music who cannot afford to pay high prices, may be accommodated who could not otherwise attend.

"I want to emphasize the fact that this is in no sense an 'educational' project. If New York likes an Irving Berlin fox trot better than it does the Verdi music—very well, we will have to wait until there is a greater demand for fine music. The Festival Society directors feel, however, that there is a real demand at this time for good music, and that a production of true art will make its appeal to the people. The reason that New York does not lead the country, musically, is that the average New Yorker is content to take what is given him—he does not demand the best or refuse to be satisfied with anything less."

The difficulties which beset the way of the pioneer have been very real in the case of the Festival Society. The courteous compliance of H. N. Hempstead, president of the New York Baseball Club, made possible the use of the Polo Grounds. Work at erecting the huge stage and sounding board must be conducted at night, and the only time, during the baseball season, when the grounds are available is, of course, Sunday. Here the society had to consider prejudice against Sunday opera combined with the fact that much oratorio, although beautiful, is decidedly hackneyed, so that the choice of the Verdi 'Requiem' represents the decision on a suitable Sunday production.

"In selecting the soloists to be heard we have been governed solely by the desire to make New York's first open air production as nearly perfect as possible," said Mr. Bauer, "Lucille Lawrence, soprano, sang the 'Requiem' in an open air production in Italy and also with the Scala Orchestra; Maria Gay has had experience in open air performances in Verona, Italy; Giovanni Zenatello and Leon Rothier have also appeared in open air opera abroad. The chorus of 1200 voices and the orchestra of 120 men will be conducted by Louis Koemmenich and Arnaldo Conti, so that both operatic and oratorio viewpoints in conductorship may be combined. It must be remembered that this number of voices and instruments will give double the volume of twice that number in an inclosed structure."

### Productions in Other Cities

"Already it is planned to give open air productions in eight New England cities, following the New York première. The larger part of these presentations will be under university auspices."

"The possibilities of open air opera are almost limitless," said Mr. Bauer. "Staging and many effects must, naturally, be different to meet the altered

## AMERICA TAKES UP THE OPEN AIR FESTIVAL

[Continued from page 5]

conditions incidental to greater space. The production of 'Wilhelm Tell' as I saw it given in the Pyrenees, or some of the open air operas staged in the garden of the Tuileries, Paris, is unforgettable. Open air opera meets in a manner not possible in inclosed edifices, the need for good music at low prices, and this need is being more and more felt in America.

"Our society will, without doubt, make mistakes. We hope to profit by them and do better, or, perhaps, the producers who follow will learn from our initial efforts what to do and what to avoid—at least, we will have had the satisfaction of giving New York its first great open air production, what you call 'breaking trail.'"

Open air presentations this year—which begin with the Shakespeare

Masque—will take place in many American cities. In addition to the cities which will have productions given by the National Open Air Festival Association, there will be a large number of Middle Western cities see open air presentations of Wagner opera, conducted by Arthur Bodanzky of the Metropolitan Opera Company and in which Metropolitan stars will appear. These cities include New Haven, Pittsburgh, Cin-

cinnati, Kansas City, Indianapolis and Cleveland, and the operas to be given will be "Siegfried" and "Die Walküre." These productions will take place during June. In the autumn the great pageant at the Yale Bowl will end the open air productions which the East will see this year, when the incidental music by Horatio Parker and David Stanley Smith will be heard.

MAY STANLEY.

## AMERICAN MUSIC IN EASTER PROGRAMS

### Native Composers Better Represented Than Ever Before in New York Churches

Easter Sunday this year set a record with regard to the amount and quality of American music which figured in the day's programs in the churches of Manhattan and Brooklyn. The older classical composers were favored by some choirs, notably St. Bartholomew's, St. Patrick's Cathedral and the Cathedral of St. John the Divine, but, on the other hand, native composers were represented in flattering numbers in a great many other churches. A theory that the war has increased the vogue of American composers, at least so far as church music is concerned, has been advanced in some quarters; others prefer to believe that the goodly representation indicates a rational growth in favor of native creations. In any case, those compositions by Americans which figured in this Easter's programs left no doubt that the present dearth of foreign compositions in this genre is being successfully filled on our shores.

Favored slightly above their colleagues on this day were Foote, Shelley, Woodman, Chadwick, Converse, Andrews, Ward-Stephens, Dickinson, Kinder, Rogers and Parker. Two works of Harry Rowe Shelley, namely, "The Resurrection" and the anthem, "Victory," were specially singled out and R. Huntington Woodman's "Easter Dawn" was another popular choice with the organists. Following is a partial list of the churches in which native music figured on the Easter programs, along with the works and their composers:

"Spring," (Nevin), Anthem (Huhn), Central Baptist Church; Solo, "Hall, Thou Risen One" (Ward-Stephens), Broadway Tabernacle; Cantata, "From Life to Death" (Bartlett), Bushwick Avenue Congregational, Brooklyn; Cantata, "Life and Death" (Shelley), Central Congregational, Clinton Avenue Congregational, Brooklyn; Anthem (Buck), Clinton Avenue Congregational; Anthem (Parker), Flatbush Congregational; Anthem (Rogers), North New York Congregational; Anthem (Woodman), Church of the Pilgrims, Brooklyn; Anthem (Chadwick), Offertory (Foote), Soprano Solo (Shelley), Plymouth Church, Brooklyn; "Death and Life" (Shelley), Postlude (Foote), Puritan Church, Brooklyn; Solo, "Resurrection" (Shelley), Central Christian; Chorus (Rogers), Broadway Presbyterian; Baritone Solo and Chorus (Ward-Stephens), Central Presbyterian; works of Shelley and C. B. Hawley, Scotch Presbyterian; Works of Macfarlane, Chadwick and Woodman, Memorial Presbyterian, Brooklyn; Solo, "Eastern Dawn" (Woodman), Harlem-New York Church; "Reverie" (J. H. Brewer), Lafayette Presbyterian, Brooklyn; works of Woodman and Shelley, Holy Trinity; Magnificat (Horsman) (first time), St. Paul's, Columbia University.

"Jubilate Amen" (Kinder), "Deus Misereatur" (Parker), Church of the Holy Trinity; Communion Service in A (Whiting), "Nunc Dimittis in E Flat" (Parker), Offertory, "Morn's Roseate Hues" (Chadwick), Holy Trinity, Brooklyn; "Christ Our Passover" (Macfarlane), Chapel of the Intercession; "Te Deum in B Flat" (Buck), "Christ Our Passover" (Macfarlane), Church of the Nativity, Brooklyn; "Benedicite in G" (Kinder), Cantata, "Message from the Cross" (Macfarlane), Church of the Resurrection; "Kyrie and Gloria Tibi" (Biggs), Concert Piece No. 2 (Parker), "Christ Is Risen" (Huhn), "Laudate Dominum" (Sheldon), St. Ann's Episcopal, Brooklyn; "Te Deum in D Minor" (Foote), St. Bartholomew's, Brooklyn; "Christ Our Passover," "Gloria Tibi in B Flat" (Macfarlane), "Sursum Corda and Sanctus in A Flat" (Hawley), St. James'; "Light'd Glittering Morn" (Parker), St. John the Divine; "Te Deum in E Flat" (Buck), "Behold, Ye Despisers" (Parker), St. John's, Brooklyn; "The Earth Hath Donned Her Garments Green" (Shelley), St. Luke's; "Behold, I Show You a Mystery," Allegro in C (Day), St. Luke's, Brooklyn.

Among the thirty thousand or more who entered St. Patrick's Cathedral on Easter Sunday were Paderewski, who occupied a pew before the Cardinal's

throne, and John McCormack with his wife. They attended the high mass.

### Mr. and Mrs. Paderewski Patrons of Huss Pupils' Charity Concert

Under the patronage of Mr. and Mrs. Paderewski, Mrs. Vincent Astor (a former Huss pupil), Mrs. Samuel Untermyer, Mrs. Charles Steinway, Mrs. Lewis Rutherford Morris, Mrs. Charles Potter Kling and other distinguished persons, a concert will be given by several artists and advanced pupils of Mr. and Mrs. Henry Holden Huss in aid of the Polish and Armenian Relief Fund and the International Red Cross, at the Hotel Plaza Rose Room on Wednesday evening, May 10. Boris Hambourg will assist.

### Birmingham Music Study Club Completes Year of Achievement

BIRMINGHAM, ALA., April 13.—At the last meeting of the Music Study Club the following officers were elected: Mrs. Houston Davis, president; Mrs. W. M. Mayes, first vice-president; Miss Edgell Adams, second vice-president; Mrs. Laurens Bloch, third vice-president; Mrs. Jack Adams, corresponding secretary; Mrs. George Harrington, recording secretary; Mrs. L. J. Davids, treasurer; Mrs. R. L. Williams, librarian. Mrs. Davis was re-elected for the third term. Her report was chiefly concerned with the organization of a Federation of Music Clubs of Alabama, the Junior Music Study, which now numbers 150; affiliation

with the West End Music Study Club as an associate body and the Treble Clef Club as an active body; the beautiful work of the joint choruses in the recital with Cecil Fanning; the prospects for the Festival of May 11 with the New York Philharmonic Orchestra, and the unusually attractive concert series including Jennie Dufau, Cecil Fanning, Ernest Hutcheson and the Fuller Sisters in open meetings and Harold Bauer and Fritz Kreisler as outside attractions. Mrs. Davis recommended that men be brought into the ranks and that a male and a mixed chorus should be established. She also suggested that men be put on the artist and concert committees and also attempt to form a small orchestra.

A. H. C.

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# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

An editorial in a recent issue of the *Chicago Tribune* has attracted considerable attention as indicating a new departure from existing newspaper policies and ethics.

The editorial referred to the action of the *Tribune* in accepting and publishing, as an advertisement, however, a page, signed by Henry Ford, the great automobile manufacturer of Detroit, in which he made an able exposition of his well-known "pacifist" views and also of his equally well-known opposition to "preparedness," and indeed to any increase in our army and navy.

While riddling and ridiculing Mr. Ford's statements and arguments, the *Tribune* took the ground that a great newspaper should be, in a measure, a Forum for discussion and should admit to its columns views with which it radically disagreed.

This virtually acknowledges the right of the readers of a paper to hear more than one side. It also involves the declaration of the principle that it is a poor cause which can maintain itself only by the exclusion of everything that might reflect adversely upon its position and policies.

For some time past signs have not been wanting to show a tendency on the part of some, at least, of our leading journals to break away from the old autocratic position taken by the press, in favor of the adoption of more broad-minded and liberal policies. This has no doubt come from a recognition of the ever increasing growth of intelligence among the mass of the people, who demand facts and then propose to do their own thinking and draw their own conclusions.

It is well known that the "editorial" with its grandiloquent "we" has not the force it once had. The more modest personal "I," with a signature, is coming, more and more, into favor. Even in conservative England the old adage that no Englishman had any opinions till he had read his *Times* at breakfast, has ceased to be true.

I am impelled to these reflections by the controversy over Mahler's "Eighth," recently produced by the Philadelphia Symphony Orchestra.

Not only have you inaugurated an "Open Forum" for discussion, but you permitted a subscriber and a Philadelphian to express views contrary to those generally held by the Philadelphia critics. Your subscriber's position was practically that of the New York critics when the symphony was produced here.

*Hinc illae lachrymae*—Hence these tears, as the Romans of old put it, or as we moderns would say: "There was the devil to pay!"

It is my judgment that a paper will ultimately gain in influence, in standing, in circulation, which permits more than one side to be heard, more than one opinion to be published, even if by this course it should offend an interested few.

By the bye, did you know that Pohlig, Stokowski's predecessor, wanted to bring out and conduct this very symphony of Mahler's, but he had not the ability to make friends, consequently, good musician and conductor that he was, he nevertheless did not receive the proper support?

This shows the correctness of my judgment when I wrote you that it is to-day necessary, as well as advisable, for a conductor to enlist the best social forces in his favor and in his work.

Herein Stokowski no doubt excels, and

it was because he failed in this respect that the late Theodore Thomas, whose name should forever be honored by musicians and music lovers, was finally compelled to abandon New York and go to Chicago.

\* \* \*

Many and various have been the reasons given why when Madame Farrar made her *rentrée* in New York last season she got such a cold reception from "Society."

The matter has importance, for the support of "Society," however much we may envy or ridicule it, is necessary to the success of opera. It is certainly necessary to the success of the individual artist.

Some said the coldness was due to the lady's unfortunate references to "mere man" and matrimony. Others said it was due to La Geraldine's enthusiastic declaration of sympathy with the Germans in the war, which she made when in Chicago.

My friends! It was neither.

"Society" lives in a glass house and knows it so well that it condones all offenses against morality, until they become public property and court record. Then "Society" adopts an attitude of virtuous indignation, gathers up its skirts and consigns the unfortunate to social oblivion.

You see, the unfortunate has offended the Eleventh Commandment, which is "the Social Law," namely, "Thou shalt not be found out!"

No! The reason that "Society" received Mme. Farrar so chillingly was because she had gone "into the movies"—thus she was no longer "class." She had become the idol of the vulgar crowd. And so she no longer interested those who desire to be "Exclusive."

There you have it! And I got the story from a well-known society leader who expressed her conviction that if other artists followed Mme. Farrar's example and went "into the movies," it would seriously affect their prestige and consequently their standing with "Society."

This reminds me that when the late arbiter *elegantiarum*—vulgarily "social leader"—and known as one Ward McAllister, being the bellwether of a certain class, assembled a limited "400" and led them out of the Egypt of promiscuity—like a modern Moses—into the Promised Land of "Exclusiveness," I exclaimed: "Thank goodness! There are only 400 of them!"

\* \* \*

The superb Matzenauer is having a sort of triumphal progress with Stransky and the Philharmonic now "on tour" in the Middle West.

*La Superba* created a sensation in Des Moines by refusing an invitation to go to "the movies" and see Charlie Chaplin in a Chaplin version of "Carmen," which is now being given everywhere as a rival to the Farrar version.

Evidently *la Superba* is wise in her generation. She does not propose to imperil her position with "Society" for the sake of a little curiosity.

Then she wouldn't talk to a reporter about "the war." Gadski's *faux pas* was in her mind.

Said she: "I was born in Hungary! My husband, Ferrari-Fontana, now in Rome with the army, is an Italian! Our child was born in America!"

Yet she is not "neutral" on this account, but because "all real artists are neutral."

A very sound philosophy, Madame! I commend it to our mutual friend, Victor Herbert!

\* \* \*

Could there have been anything more pathetic than the death of John Bardsley, the young English tenor?

Stricken with pneumonia, he became delirious in a week, imagined himself on the stage and began to sing his favorite song, "Drink to Me Only with Thine Eyes."

Just before the end he became conscious again and whispered to his young wife as he grasped her hand: "I'm too weak! Help me sing it!"

Then, almost choking with sobs, she sang the old air and John Bardsley smiled and passed out.

\* \* \*

Some time ago I wrote you that the directors of the Metropolitan had practically determined to have the seating arrangement of the parquet changed.

This, however, provoked such a storm of protest from habitués that I understand the project, which in some respects had much to commend it, has been definitely abandoned.

However, that need not deter the directors from taking up the question of seeing what can be done to at least mitigate the distress caused ladies in full evening dress by the terrible draughts that afflict them whenever any

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 20



Lucien Muratore, the French tenor, who has scored a great success with the Chicago Opera Co. and ranks with the leading opera singers in this country. He has also shown great originality and dramatic power in his interpretations. Socially he is known as Lina Cavalieri's husband.

### CHRISTINE MILLER RECITAL

Alton, Ill., Hears Contralto in Varied Program

ALTON, ILL., April 19.—Christine Miller, the famous contralto, appeared here on April 7, under the auspices of the College Avenue Christian Church Brotherhood. The recital took place in the Western Academy Drill Hall, and an audience, both large and demonstrative, welcomed the singer in a program that included Italian, French, German and English compositions.

One of the interesting features was the singing of "Bonnie Doon" and "Old Folks at Home" with her own phonograph records. In the list of American composers on Miss Miller's program were Oley Speaks, James Rogers, A. Walter Kramer, Ethelbert Nevin and Sidney Homer. Josephine Carradine of St. Louis played the difficult accompaniments delightfully.

Dr. Mees Praised for Work with Bridgeport Oratorio Society

BRIDGEPORT, CONN., April 19.—It was decided at the annual meeting of the Bridgeport Oratorio Society yesterday that the Lyric Theater, in which concerts of the organization are given, is, for various reasons, unsatisfactory. A more suitable hall will be sought. Directors elected for five years were Mrs. Henry L. Bishop, F. V. Burton, L. Eugene Hebbard, Thomas Fish and Edgar Thomas. There was a review of the season's progress, Dr. Arthur Mees, the musical director, being accorded hearty praise for his good work. The financial report showed a deficit of \$223.39 for the year.

W. E. C.

### New York's Million Dollar Concert Season

The New York *Herald* announced on April 23 that 562 concerts and recitals had been reported in its columns during the season up to that date, with a few still to come. Last season the total number was 485, the increase this year being about twenty per cent. The *Herald* estimates that 800,000 persons attended these events and that the box office receipts reached about \$1,000,000.

The New York *Telegraph* gives to W. D. Wegeforth, manager of the Grand Opera House in Philadelphia, credit for originating in this country some twelve years ago the practice of "cueing" musical accompaniments for motion pictures, that is, fitting the music to the characters and scenes of the play.

## MANY MUSICIANS AMONG AMERICANS NOW IN GERMANY

**How a Break in Diplomatic Relations Between the Two Countries Might Affect Them in the Pursuit of Their Art—About a Score Among the More Prominently Active There**

THESE political relations existing between the United States and Germany have given rise to speculation in musical circles as to the status of American musicians in Germany and German musicians in the United States in the event of war.

The number of artists who would be affected by such a situation, though not determinable with absolute exactitude, is large. The names of nearly a score of native or naturalized Americans prominent in music in Germany occur readily to mind and there are doubtless many others, students or professionals, included among the estimated number of 1000 Americans now in Germany. Cable reports state that a considerable number of this thousand began arrangements looking toward their departure to neutral Scandinavia, following the publication of President Wilson's note last week.

It is not believed that a mere break in diplomatic relations would affect the artists, but in the case of actual hostilities they might suffer the fate of men like Nijinsky, who was interned for many months, and Dinh Gilly, who still is interned in Austria, and of Jadlowker and Lhévinne, the Russian artists, in Germany. Under reasonable governmental regulation, Messrs. Jadlowker, Lhévinne and others in similar plight have been allowed to pursue their vocation in various parts of the German Empire with a very generous amount of freedom. In like manner, in this country, it is assured that such artists as the thirteen German stars of the Metropolitan Opera Company, who have devoted their best years to the service of operatic art in this country, would not be compelled to undergo any experience more trying than that endured by Jadlowker in Berlin. It is extremely unlikely that any of the operatic or other musical artists, whom the situation would affect here, would leave America this summer in any event.

Among American musicians now resident in Germany may be accounted Teresa Carreño, who, as the wife of an American, is an American citizen herself. Mme. Carreño is a resident of Berlin, and her son, Giovanni Carreño-Tagliapietra, who was born in this country, was recently engaged for the Municipal Opera at Frankfort-on-Main.

Hugo Kaun, the composer, of Milwaukee, has for many years been a resident of Berlin, as also has another Milwaukeean, Arthur van Ewyk, the bass-baritone and one of the foremost oratorio singers in Germany. Leon Rains, the basso for many years at the Dresden Court Opera and now teaching in Dresden, was last year reported to have repudiated his native America, but later denied having done so.

George A. Walter, tenor, of Hoboken, is now a leading oratorio singer in Germany, and Robert Blass, basso, formerly of the Metropolitan, is at the Berlin Royal Opera. Eleanor Spencer, pianist,

is in Holland preparing her next season's répertoire for her tour of this country.

Augusta Cottlow also expects to tour America next season. This distinguished American pianist and her husband, Edwin Gorst, the baritone, have been Berlin residents for some time, and in Munich there is the likewise distinguished Edwin Hughes, the Detroit pianist. The Chicago pianist, Richard Buhlig, is a Berlin resident. Other Americans in Germany are George Meader, the tenor, and Bennett Challis and Sidney Biden, the baritones.

A prominent American vocal teacher in Berlin is Louis Bachner, the former husband of Tina Lerner. He is the successor in Berlin of the late Frank King Clark. MUSICAL AMERICA's representative in Berlin, Dr. O. P. Jacob, is a Californian. Wallingford Riegger, the composer-conductor, a native of New York, was scheduled to begin conducting a long series of concerts with the Blüthner Orchestra of Berlin this month. Frederick Warren is an American tenor and vocal teacher of Berlin.

### Americans in Vienna

Among American musicians now in Austria are William Miller and Alfred Piccaver, tenors at the Vienna Court Opera. Addie Funk, MUSICAL AMERICA's representative in Vienna, has been attached to the American Embassy there.

In connection with the political situation as affecting musicians, it was recorded in the daily newspapers on April 21 that Captain Hans Tauscher (husband of Mme. Gadski, Metropolitan soprano), who with four others was indicted by the Federal Grand Jury in a plot to blow up the Welland Canal in Canada, had entered a tentative plea of not guilty before Judge Harland B. Howe in the United States District Court of New York. Felix H. Levy, Tauscher's attorney, asked for permission to change the plea, withdrawing or demurring, within ten days, and his request was granted.

### BARD'S INFLUENCE ON MUSIC

#### Three Weeks of Shakespearean Festival to Exemplify Topic

A Shakespearean Festival of unusual interest and novelty is in progress at Wanamaker's Auditorium and will continue for three weeks under the supervision of Alexander Russell. The first performance was given Monday afternoon, April 24, before an enthusiastic audience that completely filled the auditorium. The program was entitled "Shakespeare in Opera," illustrated by *tableaux chantants* and vocal and instrumental excerpts from the operas "Romeo and Juliet," "Othello," "Merry Wives of Windsor," "Hamlet" and "Falstaff." After Mr. Russell had played Nicolai's "Merry Wives" Overture on the organ, W. J. Henderson, music editor of the New York Sun, gave a brief talk outlining the influence of Shakespeare upon opera. Mr. Henderson pointed out the fact that almost all of the operas based upon Shakespearean themes were written at least two hundred years after the poet's death. He also showed that very few English composers of opera had drawn from the sources of the immortal bard for their inspiration. His remarks were highly interesting.

A program note was written by H. E. Krehbiel, music editor of the New York Tribune. Diana Yorke and Umberto Sorrentino were the interpreters in the *tableaux chantants*, and both showed fine dramatic ability. Miss Yorke displayed restraint and good understanding in her conceptions of the Shakespearean heroines and made lovely pictures as *Ophelia*, *Juliet* and *Desdemona*. Bernard Olshansky, baritone, sang the "Brindisi" from "Hamlet," Iago's "Credo" and "When I Was a Page" from "Falstaff." He has a voice of exceptional power and resonance and uses it skilfully. Mr. Russell and J. Thurston Noe alternated at the great organ and the piano, and both did splendid, artistic work. William J. Dein was the Angelus pianist. H. B.

#### New York "Mail" Starts Department of "Music in Home"

A new department has been inaugurated by the New York Evening Mail, under the title of "Music in the Home." According to the initial announcement the paper is "to give timely news about player-pianos and phonographs, their music and their great possibilities for pleasure and understanding." The scope of the department is shown by the following summary:

"How to Get Most from Your Phonograph and Player-Piano—New Records and Rolls—Songs and Singers—Orchestra and Band Music—Park Concerts—Favorite Pieces Described—How to Select Your Child's Music—Music, Rhythm and Dancing—The Teaching of Music—Home Musical Programs—Musical Atmosphere in Child-Life—Concerts to Come."

## 5000 AT OPENING OF SEVENTH SEASON OF ATLANTA OPERA

**Brilliant Audience Hears 'Samson et Dalila' as Initial Offering of Metropolitan Company and Accords the Artists an Ovation—Farrar's Absence Through Illness Necessitates Two Changes in the Week's Program—Caruso and Helen Keller Figure in Pathetic Incident**

[By telegraph to MUSICAL AMERICA]

ATLANTA, Ga., April 24.—Atlanta's seventh season of Metropolitan Grand Opera opened here to-night with a brilliant audience, estimated at upwards of 5000, attending the performance of Saint-Saëns' "Samson et Dalila." Caruso was at his best as *Samson*, with Ober singing *Dalila* for the first time in French. Amato, Rothier and others also in fine voice. Rosina Galli and the ballet were accorded a great ovation for their performance of the incidental dances. Mr. Polacco conducted admirably.

Owing to the illness of Geraldine Farrar, "Lucia," with Mme. Barrientos, Mme. Mattfeld, Mr. Martinelli and others has been substituted for "Butterfly," at the Tuesday matinée, and "La Bohème," with Caruso, Alda, Scotti and others for "Tosca" Saturday evening. Seat sales for all performances are splendid.

Caruso was at what his associates call his greatest this morning when, in a hotel room, the tenor, tears trickling down his cheeks, sang the Lament of blinded, chained *Samson*, from the last act of "Samson et Dalila," while deaf and sightless Helen Keller "listened" with fingers on the singer's lips and throat. Amato and others of the Metropolitan Company present could not restrain their emotions. When the song was finished, Miss Keller, stirred to great depths, collapsed.

"Though I cannot see your face, I can feel the pathos of your song," she had told the tenor.

Mr. Caruso immediately went to his

room and remained in seclusion for an hour.

Other operas to be presented, in addition to those mentioned, are: Wednesday evening, "La Sonnambula"; Thursday matinée, "Aida"; Friday evening, "Martha;" Saturday matinée, "Die Meistersinger."

In anticipation of the week of opera, musical activities of last week were confined almost entirely to recital and study club meetings, at which the scores and librettos of the operas and life histories of the opera stars were discussed. Some of the most important of these meetings were those conducted at Cable Hall by Mrs. Charles E. Dowman.

An interesting event of another nature on Wednesday evening was the concert in which the Mendelssohn Choral Society and the Woman's Study Club chorus united, in honor of Wilford Watters, director. Among individual artists taking part were Genevieve and Bessie Voorhees, Mildred Parks, Lille Lyman, Ethel Byers and Mrs. L'Ella Griffith Bedard.

LINTON K. STARR.

### MARIE MORRISEY RE-ENGAGED

#### Contralto Retains Her Solo Position at New York Church

Marie Morrisey, the well-known contralto, has been re-engaged for her second season as soloist at the Fifth Avenue Presbyterian Church, New York City, where Mary Hissem de Moss, soprano; Frederick Martin, bass; Alfred D. Shaw, tenor, and Frank L. Sealy, organist, are the other soloists.

Mrs. Morrisey is having an exceptionally busy concert season, having already appeared more than one hundred times this season. She was heard in New York City, April 21; Newark, N. J., April 23; with the Schubert Glee Club, Jersey City, on April 25, and will appear as soloist with the Arion Society, New York City, on April 30; Johnstown, Pa., on May 4; Detroit on May 5; Canandaigua, N. Y., on May 23; New York City on May 27, and will appear as soloist with the Russian Symphony Orchestra at Chautauqua, N. Y., from August 2 to August 12.

#### Grace Bonner Williams Sings in Boston's Shakespeare Fête

BOSTON, April 24.—Grace Bonner Williams, the distinguished Boston soprano, and the Boston Symphony Orchestra, Dr. Muck, conductor, appeared at the Boston Opera House on Easter Sunday afternoon for the Shakespearean fete given by the city of Boston. Mrs. Williams sang songs from Shakespeare and gave, as is her custom, a superbly artistic performance. The opera house was filled.

## SONGS

Sung by  
**FLORENCE HINKLE**



|                      |   |        |
|----------------------|---|--------|
| BAUER, MARION        | Youth Comes Dancing O'er the Meadows (2 Keys) . . . . . | \$ .50 |
| BEACH, MRS. H. H. A. | Ab, Love but a Day (3 Keys) . . . . .                   | .50    |
| CHADWICK, G. W.      | Allah (2 Keys) . . . . .                                | .50    |
| COLERIDGE-TAYLOR, S. | Life and Death (2 Keys) . . . . .                       | .60    |
| PARK, EDNA ROSALIND  | A Memory (3 Keys) . . . . .                             | .50    |
| WARD-STEVENS         | Hour of Dreams (2 Keys) . . . . .                       | .50    |
|                      | Summertime (2 Keys) . . . . .                           | .50    |

Sung by  
**REINALD WERRENRATH**



|                   |  |        |
|-------------------|--|--------|
| CHADWICK, G. W.   | O Let Night Speak of Me (2 Keys) . . . . .                   | \$ .50 |
|                   | Lochinvar, Ballad for Baritone Solo and Orchestra . . . . .  | .25    |
| DANIELS, MABEL W. | Daybreak (2 Keys) . . . . .                                  | .50    |
|                   | Villa of Dreams (2 Keys) . . . . .                           | .60    |
|                   | The Desolate City, Poem for Baritone and Orchestra . . . . . | 1.25   |
| HUHN, BRUNO       | Invictus (3 Keys) . . . . .                                  | .50    |
|                   | Unfearing (3 Keys) . . . . .                                 | .50    |
|                   | Israfel (3 Keys) . . . . .                                   | .60    |
| FOOTE, ARTHUR     | I'm Wearing Awa' (2 Keys) . . . . .                          | .50    |
| MACDOSELL, EDWARD | Sweetheart, Tell Me Ab(Eb-f) . . . . .                       | .50    |

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NEW YORK: 8 West 40th Street

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TENOR  
METROPOLITAN OPERA HOUSE  
CONCERTS  
MANAGEMENT SPIZZI and CAMPANARI  
LONGACRE BLDG., NEW YORK

## A Dozen Piano Programs of American Composers

Ernest R. Kroeger Devises Twelve Lists Representing the Work of Native Writers—An Answer to Those Pianists "Who Think MacDowell Composed the Only Music in This Country Which Amounts to Anything"

MUSIC clubs throughout the country have interested themselves with increasing enthusiasm in the presentation of all-American programs. This movement, for which the propaganda conducted by the Editor of MUSICAL AMERICA is largely responsible, has been attended by wide-spread research for suitable compositions to constitute such programs.

One of the men who has been besieged by committees of music clubs and other organizations for information on the subject is Ernest R. Kroeger, the noted composer, pianist and pedagogue of St. Louis. To answer the many requests he has received for specimen programs, Mr. Kroeger has prepared for MUSICAL AMERICA a list of twelve programs which are presented herewith.

"I thought these programs would be of interest to the readers of MUSICAL AMERICA," writes Mr. Kroeger, "because there are many pianists who think MacDowell composed the only music in this country which amounts to anything."

"Of course, such a series of programs as this necessarily contains some pieces which are strong and some which are considerably weaker, but there are plenty of contrasts and there are also opportunities to make substitutions. Possibly other musicians might suggest other programs, and thus, in the long run, a goodly number of creditable pieces representing native musicians will be got together."

### PIANO RECITALS—PROGRAMS OF AMERICAN COMPOSERS. COMPILED BY E. R. KROEGER.

- I.  
1. EDWARD MACDOWELL: Sonata Tragica, Opus 45.  
2. SONGS.  
3. (a) WILSON G. SMITH: Gavotte in F, Opus 34, No. 2.  
(b) BRUNO O. KLEIN: Gretchen am Spinnrad, Opus 21.  
(c) HENRY HOLDEN HUSS: La Nuit, Opus 21.  
(d) CARL BUSCH: Humoreske, Opus 16, No. 4.  
(e) CARL A. PREYER: Scherzo, Opus 48.
4. SONGS.  
5. (a) J. H. ROGERS: Madrigal.  
(b) ETHELBERT NEVIN: Dragon Fly, Opus 13, No. 1.  
(c) LOUIS M. GOTTSCHALK: Last Hope.  
(d) ARTHUR FOOTE: Oriental Dance, Opus 73, No. 5.  
(e) CONSTANTIN VON STERNBERG: Third Concert Etude, Opus 103.

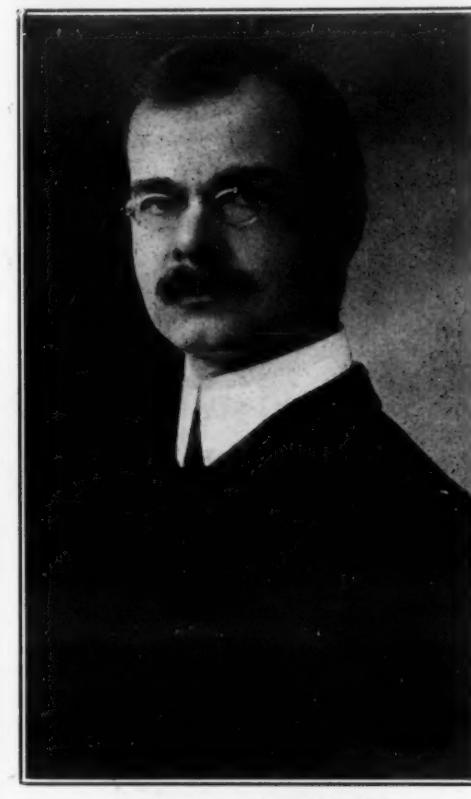
- II.  
1. ARTHUR FOOTE: Second Suite, Opus 30.  
2. SONGS.  
3. (a) WILLIAM H. POMMER: Fantastica, Opus 24, No. 1.  
(b) MRS. H. H. A. BEACH: Barcarolle, Opus 28, No. 1.  
(c) BENJAMIN WHEPLEY: Dance of the Gnomes.  
(d) EMIL LIEBLING: Serenade, Opus 34.  
(e) ADOLPH M. FOERSTER: Exultation, Opus 37, No. 1.
4. SONGS.  
5. (a) NOBLE KREIDER: Prelude, Opus 8.  
(b) EDWARD MACDOWELL: To a Water Lily, Opus 51, No. 6.  
(c) JOHN ORTH: By the Brookside.  
(d) LOUIS V. SAAR: Elegie, Opus 53, No. 2.  
(e) LOUIS M. GOTTSCHALK: Tremolo.

- III.  
1. MRS. H. H. A. BEACH: Variations on a Balkan Theme, Opus 60.  
2. SONGS.  
3. (a) WALTER W. STOCKHOFF: Two Quodlibets from Opus 1.  
(b) CONSTANTIN VON STERNBERG: Sunset, Opus 101.  
(c) CARL A. PREYER: Danse Fantastique, Opus 8.  
(d) ARNE OLDBERG: Carillon, Opus 27, No. 3.  
(e) TEMPLETON STRONG: Cortège Rustique.
4. SONGS.  
5. (a) ERNEST R. KROEGER: Arion, Opus 46, No. 1.  
(b) WILLIAM D. ARMSTRONG: Hunting Song.  
(c) ETHELBERT NEVIN: The Gondoliers, Opus 25, No. 2.  
(d) F. MARIAN RALSTON: Ich Liebe Dich.  
(e) EDWARD MACDOWELL: Concert Study in F Sharp, Opus 36.

- IV.  
1. CARL A. PREYER: Sonata, Opus 33.  
2. SONGS.  
3. (a) HENRY HOLDEN HUSS: Prelude, Opus 17.  
(b) SAMUEL BOLLINGER: Barcarola, Opus 5, No. 2.  
(c) ELEANOR E. FREER: Three Studies.  
(d) HENRY F. GILBERT: A Negro Episode.  
(e) HOWARD BROCKWAY: Ballade.
4. SONGS.  
5. (a) H. P. HOPKINS: On the Lake, Opus 12, No. 2.  
(b) JULIE RIVE-KING: Bubbling Spring.  
(c) LOUIS M. GOTTSCHALK: Ricordati.  
(d) ARTHUR FARWELL: Dawn.  
(e) ARTHUR WHITING: Concert Etude, Opus 5.

- V.  
1. CAMPBELL TIPTON: Sonata Heroic.  
2. SONGS.  
3. (a) ADOLPH M. FOERSTER: Eros, Opus 27, No. 1.  
(b) CALIXA LAVALLE: Papillons.  
(c) A. I. EPSTEIN: Sunbeams on the Water.  
(d) RICHARD B. PLATT: The Gulls.  
(e) H. P. CHELIUS: Valse Caprice.
4. SONGS.  
5. (a) JOHN K. PAYNE: Four Pieces.  
(b) ERNEST HUTCHESON: Sarabande, Opus 10, No. 3.  
(c) HORATIO PARKER: Capricetto in A.  
(d) W. C. E. SEEBOECK: By the Frog Pond.  
(e) LOUIS CONRATH: Mazeppa.

- VI.  
1. FREDERICK A. LOGAN: (Suite) The Pipes of Pan, Opus 27.  
2. SONGS.  
3. (a) GEORGE W. CHADWICK: Scherzino, Opus 7.  
(b) EDWARD MACDOWELL: Clair de Lune, Opus 37, No. 1.  
(c) GIUSEPPE FERRATA: Tone Picture, Opus 33, No. 1.  
(d) NANNIE LOUISE WRIGHT: Spring, Opus 15, No. 1.  
(e) ARTHUR FARWELL: Domain of Hurakan.
4. SONGS.  
5. (a) ERNEST R. KROEGER: Dance of the Elves, Opus 17.  
(b) F. MARIAN RALSTON: Pastorale.  
(c) HENRY HOLDEN HUSS: The Rivulet.  
(d) ALBINO GORNO: Nocturne, Opus 10.  
(e) J. H. HAHN: Polonaise, Opus 11.



ERNEST R. KROEGER,  
Noted American Composer, Pianist  
and Educator

## PITTSBURGH ASSURED A STOKOWSKI SERIES

Citizens Guarantee \$15,000 for  
Ten Philadelphia Orchestra  
Concerts

PITTSBURGH, PA., April 25.—Ten orchestral concerts, five of which are to be given in some downtown auditorium in the afternoon and five night entertainments in the Carnegie Music Hall have been arranged for by a group of eighty public spirited Pittsburgh citizens, who have agreed to guarantee the Philadelphia Orchestra \$15,000 for giving this city a season of symphony concert. It is promised that Conductor Leopold Stokowski will bring his full complement of ninety-three men here. The details of the arrangements were made here last week with Arthur Judson, manager of the Philadelphia organization.

Announcement has been officially made that the afternoon concerts will be the same as the evening ones and that such stars as Mme. Homer, Mme. Gadski, Mme. Olga Samaroff, Maud Powell, Theodore Spiering, Percy Grainger and Teresa Carreño will appear as soloists. In order to work out the details of the concert and to arouse public interest, a committee which includes Mrs. Lawrence Litchfield, herself a well-known pianist, has been appointed. With her will be Col. Samuel Harden Church, who presided at last week's meeting, at which the plans were unfolded; Mrs. William Scott, A. M. Imbrie, a well-known attorney; W. H. Schoen, the steel man; Carl Schlueterberg, James Patton, Jr.; Mrs. Charles L. Taylor, Mrs. John C. Slack, Harold Allen and Mrs. George P. Bassett.

Mr. Judson says that the series will probably begin in October and end in March, with two pairs of concerts before Christmas and three after that period. Mr. Stokowski is held in the highest esteem here, and as so many citizens have assured the Philadelphia Orchestra against any loss, the concerts ought to prove successful financially. No attempt will be made to call the orchestra the Philadelphia-Pittsburgh Orchestra, in view of the arrangement made. Suggestions had been made that the Pittsburgh Orchestra be revived, but this was found to be impossible. E. C. S.

## URGE COLISEUM FOR DUBUQUE

Indorsement for Plan Presented to City's Council

DUBUQUE, IOWA, April 15.—The plan for a municipal coliseum, proposed to the Dubuque City Council by Charles McLean, is receiving much support. Various persons have written to Mr. McLean expressing their commendation of the plan, among them Franz Otto, director of the Sängerbund, Fidelia Ladies' Chorus and Young People's Chorus, who said:

"With great interest some of us have read your offer of a coliseum. We certainly need it. When the Sängerbund held their last festival at Omaha, last summer, the Omaha men voted for Kansas City, because they have a splendid coliseum there, to hold 2000 singers on the stage, with the orchestra, and hope was expressed that Dubuque should get the next convention festival. It would be a splendid thing to be able to say we have an auditorium for that purpose. We also might be able to get the Iowa Music Teachers' convention."

### Big Seat Sale for Cincinnati Festival

CINCINNATI, OHIO, April 22.—A phenomenally successful seat sale of the May Music Festival, which is to be given in Cincinnati May 2-6, took place last week, during the first two days of which almost the entire house was taken by season subscribers, but few single seats being left here and there, which were just as promptly taken the first day of the single sale. A. K. H.

### A Big Help in His Work

To the Editor of MUSICAL AMERICA:

Inclosed send check for renewal of my subscription. Your paper is a big help to me in my National Association work, and therefore I cannot afford to be without.

Sincerely yours,  
LIBORIOUS SEMMANN.  
Milwaukee, Wis., April 6, 1916.

- X.  
1. ADOLPH M. FOERSTER: Suite, Opus 46.  
2. SONGS.  
3. (a) WILLIAM BERWALD: Bourrée.  
(b) FELIX BOROWSKI: Pas de Dance.  
(c) W. C. E. SEEBOECK: Serenade Napolitana.  
(d) JOHN ORTH: Valse Impromptu, Opus 11, No. 3.  
(e) WILLIAM H. SHERWOOD: Medea, Opus 13.
4. SONGS.  
5. (a) NOBLE KREIDER: Impromptu, Opus 5.  
(b) THOMAS W. SURETTE: Elegie.  
(c) ETHELBERT NEVIN: In Dreamland, Opus 30, No. 2.  
(d) CONSTANTIN VON STERNBERG: Of the Pretty Shepherdess Who Became a Princess, Opus 67, No. 2.  
(e) MARCUS EPSTEIN: Polonaise in C Sharp Minor.

- XI.  
1. FREDERICK S. CONVERSE: Suite, Opus 2.  
2. SONGS.  
3. (a) MRS. H. H. A. BEACH: Minuet Italien, Opus 15, No. 1.  
(b) ERNEST R. KROEGER: Egeria, Opus 35.  
(c) EDWARD MACDOWELL: The Deserted Farm, Opus 51, No. 8.  
(d) HARRIET P. SAWYER: Mazurka.  
(e) BRUNO O. KLEIN: Valse Impromptu, Opus 32.
4. SONGS.  
5. (a) ARNE OLDBERG: A Legend, Opus 26.  
(b) LOUIS CONRATH: Gondolier.  
(c) HENRY HADLEY: Intermezzo from Opus 16.  
(d) AUSTIN CONRAD: Morning.  
(e) WILLIAM MASON: Silver Spring.

- XII.  
1. ERNEST R. KROEGER: Sonata, Opus 40.  
2. SONGS.  
3. (a) CARL BUSCH: Solitude, Opus 16, No. 1.  
(b) EDWARD B. HILL: In a Garden by Moonlight, Opus 10, No. 5.  
(c) WILSON G. SMITH: Valse Lente, Opus 86.  
(d) EMIL LIEBLING: Spring Song.  
(e) HOMER N. BARTLETT: Polka de Concert.
4. SONGS.  
5. (a) CHARLES KUNKEL: Transcription Raff's Lenore March.  
(b) HENRY HOLDEN HUSS: Nocturne, Opus 20, No. 2.  
(c) ARTHUR WHITING: La Fileuse, Opus 20, No. 2.  
(d) SAMUEL BOLLINGER: Elegie, Opus 15, No. 1.  
(e) JULIE RIVE-KING: Polonaise Heroique.

# FRIEDA HEMPEL

*Distinguished Soprano of Metropolitan Opera Company*

Available for limited number of concerts and recitals, October to November 4th, 1916, also after February 12th until June, 1917

**RECENT SUCCESSES IN OPERA AND CONCERT AS TOLD IN DAILY PAPER REVIEWS:**

**With Metropolitan in Boston**

Boston Herald, April 11—

Metropolitan Singers in "Der Rosenkavalier"—First Performance of Opera in Boston One to be Remembered with Favor—Very Large Audience Applauds Miss Hempel and Those Having Lesser Roles

The performance was one to be remembered. Seldom is so exquisite singing heard in opera as that of Miss Hempel; exquisite in tonal quality, delightful in the naturalness and ease of delivery, compelling by its constant display of intelligence, enchanting by the varied sentiments perfectly expressed. As with her singing, so with her acting. It is not easy to think of the part as taken by another.

Christian Science Monitor, Boston, April 11—The most important singing task falls to the soprano who has the part of the princess. It is short but exacting, and Mme. Hempel discharged it admirably.

Boston Transcript, April 11—In Lady Duff Gordon's costumes for the Princess, Miss Hempel was wondrous to see as she came into that tavern toward the end of the play. From the tip of her ostrich plume to the hem of her bouffant skirt, a painter of the time might have posed and dressed her. Out of this whole stood, above all else, the loveliness of Miss Hempel's voice, the flawless skill of her singing, the quickness and the sureness of her perceptions with the music and the character of the Princess, the beauty of aspect and manner that she lent her personage; the divination, almost, with which she sang the music of the musings of the first act and of the resignation of the end. Though much of its unique quality it owed to Strauss, it owed not a little to the tones and the sensibilities with which Miss Hempel sang it.

Boston Globe, April 11—Miss Hempel, a radiantly beautiful woman, simulated years she does not yet possess, did so with regal grace, and sang with the lovely voice and art which would make her welcome in the coloratura roles this season.

Boston Post, April 11—

**Mme. Hempel Superb**

Mme. Hempel's Princess is an accomplishment of the most finished art. Few singers whom we have seen in the late years have been so wholly satisfying in a role, even though, as in the case of Mme. Hempel, it were a role which they created under the eye of the composer, at a first performance. Her Princess was a true aristocrat, a woman who knew the world, a woman of heart, to whom life had taught bitter lessons. And when has a very taxing vocal part been so beautifully sung, with such admirable enunciation, musicianship, and refinement of style?

**In Recital in Detroit**

Detroit Free Press, March 8—Mme. Hempel has perpetuated the art of pure song, without display, sensation or pretense. Her tones are of marvelously delicate texture, and being molded to fine flexibility, can on occasion weave cadences so elaborately spun as to be akin to wispy-like whisperings, as they were last evening in the rendition of Schumann's "Der Nussbaum." But despite their delicacy there is a fullness, a caressing depth in these tones that redeem them from anything approaching pallidness or monotony. There is an unfailing ability to create variety of mood, and a really astonishing facility in dramatic expression. One does not expect intensities from a coloratura soprano, but there undoubtedly was intensity in the Ernani aria and in Courtland Palmer's "Song of the Nile."

Detroit Journal, March 8—

Frieda Hempel, In Brilliant Gown, Gives Brilliant Recital

Mme. Frieda Hempel came to the Arcadia from the New York Metropolitan Tuesday evening and gave a song recital which matched in beauty the beauty of the gown she wore—which was quite the most irresistibly attractive garment any recent singer has displayed in a local concert.

Ordinarily what a Metropolitan opera prima donna wears is decided of secondary consideration, but it did not seem so in this case, for the hoisted creation of blue ribbons and lace which Lady Duff Gordon designed for this charming singer unaccountably intensified the effect of vivacious freshness in the voice.

Technically, Mme. Hempel is probably classed as a coloratura soprano, but of all



Photo © Ira L. Hill's Studio

the coloraturas who have either colored or toured in this city she alone has vindicated this style of singing. Listening to her on Tuesday evening one suddenly realized what must be the natural, anthropological foundation for coloratura singing; it is the laughter of children, the ebullient, bubbling joyousness of youth. In a program that was in faultless taste, and so short that it seemed just like a

breath from an Elysian field, she revealed a song utterance so natural, so spontaneous, so pure that any other voice one can recall seems blase and sophisticated in comparison.

Assiduous cultivation undoubtedly accounts for the secret of Mme. Hempel's singing, but it has defaced itself by its own perfection until no bird's song could seem more alive for song's sake.

She sang 14 regular numbers and three or four encores, and whether it was in a crooning lullaby or in a spirited dramatic aria from Verdi the wondrous freshness and vitality of the voice never sagged. Handel, Brahms, Schubert, Schumann, old English—even Johann Strauss were her composers, the range of text running from the pathetic, "Oh, Sleep, Why Dost Thou Leave Me?" of Handel to such whimsical things as Schubert's "Die Forelle" or "The Lass with the Delicate Air" and "Annie Laurie" which she gave as a final encore.

All in all, Mme. Hempel afforded us the most thoroughly enjoyable song recital in a season that has been opulent with excellent things. May she come soon again.

Detroit News, March 8—

**Hempel Recital Charms Hearers**

In the matter of her singing Mme. Frieda Hempel, distinguished artist of the Metropolitan Opera House and chief reliance of that institution in the field of coloratura song, gave Tuesday night in Arcadia auditorium one of the most delightful recitals that has been numbered in the local Philharmonic course.

The unusual purity of this artist's tone; perfection of enunciation; her intellectual grasp, command of breath in a length of phrases; in all, the wonderful delicacy of her work places it in a class which audiences in these parts have the privilege of hearing only at rare times. Mme. Hempel has feeling, excellent taste in her interpretations and whether she sings in English or in German, the spirit of the composition is impressed on her hearers.

**With Symphony Society in Washington**

Washington Herald, Feb. 22—Miss Frieda Hempel was the soloist of the afternoon and sang for her first number the "Aria from Ernani." Miss Hempel has a light soprano of indescribable sweetness and beauty, and sings with the greatest of ease the most difficult florid passages, while her trills are of remarkable tone quality and marvelously shaded. Tumultuous applause and flowers were offerings of admiration to the songstress, while after her wonderful interpretation of the "Slumber Song," by Meyerbeer, and "Serenade" of Strauss she very graciously sang an encore, an arrangement of the "Blue Danube" waltz for voice and orchestra, which only a most finished coloratura artist would undertake.

**With Chicago Orchestra in Cleveland**

Cleveland Press, March 29—However, the ovation of the evening was accorded Frieda Hempel, who sang a Mozart aria, a Bellini excerpt, and a superlatively brilliant arrangement of Strauss' "Blue Danube," in captivating fashion.

**Hempel Proves She Is Real Queen of Song**

Of all the coloratura voices heard locally, that of Hempel is the most sympathetically scintillating. She is a veritable queen of song. Such exquisite tonal quality and perfect vocal control in emotional repression can be compared only to Sembrich in her prime.

Her trills are like the limpid tones of a lark, and the facility and felicity of her florid scales rival a flute in the hands of a master.

Too, her personality is of such ingratiating character as wins her audience before she utters a tone, and when she sings the die is cast. Her hearers are made willing captives. Her reception Tuesday night approximated an applause riot-universal and epidemical.

Cleveland Plain Dealer, March 29—The aria from Mozart's "Il Re Pastore" and Bellini's "Qui la voce" from "I Puritani" were the selections that Miss Hempel elected to place on the program, and in both she found opportunity to display the deliciously limpid purity of her tone, and both she adorned with the exquisite tracery of her vocal flagrées. Miss Hempel was tremendously applauded and recalled time and again. After each of her arias she sang an added number.

The first of these, Richard Strauss' "Serenade," delicately, yet wonderfully orchestrated, no doubt by the composer's master hand, was ravishingly sung, as bewitching a bit of vocalism as one is likely to hear in many a long day. Here Miss Hempel proved that her gifts are by no means limited to operatic pyrotechnics.

The "Serenade" was beautifully phrased and shaded with surpassing art. After the Bellini aria, the audience insisted on still another added number, and Miss Hempel sang Strauss' (Johann, this time) "Blue Danube" waltz and called forth another tempest of applause.

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, New York

## SHAKESPEARE IN 300 YEARS OF SONG LITERATURE

The Poet's Lyrical Output Finds Best Expression in the Writings of Anglo-Saxon Composers—The Seventeenth-Century Settings of Humfrey and Purcell—Schubert's Triumph with "Who Is Sylvia?"—Commonplaceness of Victorian Output as Contrasted with Admirable Versions of Some More Modern English Composers—America's Shakespearean Song Literature Equal in Value to Almost Anything of the Sort Produced Elsewhere

BY HERBERT F. PEYSER



No. 1—Frank La  
Forge. No. 2—Har-  
vey Worthington  
Loomis (Portrait by  
Irving R. Wiles).  
No. 3—Horatio  
Parker (© The  
Phillips Studio).  
No. 4—Arthur  
Foote (© Boston  
Photo News Co.).  
No. 5—Carl Busch.  
No. 6—Frederic  
Ayres

### SOME NOTED AMERICAN COMPOSERS WHO HAVE EMPLOYED SHAKESPEAREAN TEXTS FOR SONGS

THE unnumbered settings of Shakespeare's lyrics may be said to constitute a distinctive branch of song literature. The personality of no other poet so dominates the songs he has inspired or so unconditionally circumscribes and classifies them. It is not the idea of Goethe, of Heine, of Hugo, of Baudelaire, of Verlaine that first lays hold upon the imagination as we consider the music which their verse has called into being. Only the scholastic analyst dwells upon the Heine songs of Schumann, or the Verlaine songs of Debussy with specific insistence. But the phrase "Shakespearean song" bears a decidedly different con-

notation. It conveys even to the unlettered musical mind a highly defined impression. It reverses ordinary conditions by sharply emphasizing the preponderant force of the song's poetic basis. And, by the same token, it implies the grave burden of responsibility which the composer has elected to assume. It is significant that little of the supreme song writing of history has been attributable to the stimulus of Shakespeare's "Delphic lines." For in only a very few instances can music and sweet poetry be said really to have agreed.

Another and a different factor helps to establish a division between this and

other phases of song literature. This may be found in the uncongeniality of Shakespearean song poems to practically all but composers of Anglo-Saxon derivation. We know that the noblest specimens of Shakespearean opera are Italian and that France and Germany have made some contributions worthy of greater or lesser respect. Likewise, that in the symphonic sphere ten or more nations essayed to hymn the glory of Stratford's Bard and that both Germans and Russians did so most becomingly. But the aspect of things abruptly changes when we contemplate the effusions to which his songs have moved generations of composers.

Here is set forth irrefutably the fact that—save for three or four by German masters—the overwhelming bulk of such creations both in quantity and worth, is the work of Englishmen and Americans. The alien temperament may succeed to a considerable extent in the tonal expression of various aspects of Shakespearean thought. But only racial kinship avails him who would understand and properly voice the spirit of his songs. For these are, in all their moods, as heartily and as healthily Anglo-Saxon as the characters are English. Be the personages of the drama nominally Greeks,

Romans, Egyptians, Mantuans, Paduans, Sicilians, Bohemians, Venetians, Frenchmen or Danes, they are, in all honesty, Elizabethan Britons, and when they lift up their voices in song the result is racy of the English soil. Anachronism of fact, if you will! But who for a moment could admit anachronism of spirit?

There have been some few attempts in Germany to carol the lyrics of Shakespeare in conformity with the blithe accent of these "native wood notes wild." Only Schubert triumphed and he constitutes the exception proving the rule. To musical experiments of this sort the French have not been moved at all. Nor have the Italians, save operatically or through the medium of a very few fourth-rate individuals of the cast of Pinsuti. I have not been able to trace any Shakespearean settings to Russia, and while the Scandinavian countries may afford a few isolated examples their quality is negligible.

#### An Overwhelming Output

All of which does not signify that the Shakespearean songs made in England must be esteemed for the greater part unmitigated masterpieces. The truth lies in the contrary. Compared with the magnitude of the output, the degree of

Viola Brodbeck, Soprano  
Mabel Beddoe, Contralto

Kathryn Platt Gunn  
Violinist, are assisting

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[Continued on page 12]

# SHAKESPEARE IN 300 YEARS OF SONG LITERATURE

[Continued from page 11]

merit is piteously small. And the fullness of that output is overwhelming. The venturesome souls who labor in these tercentenary days to build up Shakespearean song programs, more or less free from the taint of conventionality, have before them a heart-breaking task. A sense of utter helplessness may well take possession of the unfortunate whose researches conduct him to such unbounded pastures. There is no little grain, to be sure, but the chaff of three centuries is mountainous. In England every succeeding age has brought its Shakespearean song setters and in their work, as in a glass, appears reflected the change of musical fashions, the artistic ebb and flow of eras.

The present festivities bring sharply to mind the fact that Shakespearean songs, old and new, appear remarkably seldom on the programs of contemporary recitalists. Yet in this quarter lies much that could give to latter-day programs some of that variety and musical charm they so sorely need. Just why Shakespearean songs should be preserved for exploitation on Shakespearean programs almost exclusively is a curious question. A casual glance through such a compendium as the invaluable "Fifty Shakespeare Songs" issued by the Ditson Company would infallibly repay singers. Possibly one of the lastingly beneficial results of the tercentenary will be to draw the attention of a myopic generation of singers to matters that now they wot not of.

Something after the fashion of Robert Burns and Thomas Moore, Shakespeare wrote many of his song texts to be adapted to melodies already popular. Furthermore, it behooves us to recall that his characters seldom have recourse to musical utterance in the elaborate contrapuntal artifices of the madrigal then in its ornate glory, but in the simple tune of folk cut—and this despite the "catches" and "rounds" of "Twelfth Night" and the concerted pieces of the fourth act of the "Winter's Tale" and "The Tempest."

It will not be possible, in view of the space limitations of an article of this kind, to enter into consideration of those songs of the Elizabethan epoch which the poet incorporated in his plays or to which his personages make such frequent allusion. For all their charms their interest remains chiefly antiquarian and historic. Three names, however, stand out in this period with a prominence which necessitates, at least, their mention. Thomas Morley in 1600 wrote the first music to the duet of *Touchstone* and *Audrey* in "As You Like It." "It was a lover and his lass" and supplied in his manuscript an instrumental accompaniment for "Bass Viole." Robert Johnson and John Wilson wrote the songs in the "Tempest," "Measure for Measure" and "Winter's Tale." Wilson, by the way, appears to have sung on the stage as a boy, and was, in all likelihood, that "Jackie Wilson" mentioned in the Folio Edition of "Much Ado" in place of *Balthasar*, the character whose chief duty is to sing "Sigh no more, Ladies."

#### Humphrey and Purcell

Toward the latter part of the seventeenth century there appeared upon the horizon two figures of prominence who effected some new Shakespearean settings of unquestionable importance. The first, Pelham Humfrey, was sent by Charles II to Paris to study under Lully. On his return to England he was appointed "Composer to His Majesty," wrote considerable church music and died at the tragically early age of twenty-seven. His work reflected somewhat that of his master, Lully, but there is solid merit in the settings he made of "Where the bee sucks" and *Desdemona's* "Willow" song. The other composer was Henry Purcell, England's one commanding musical genius. One hears him frequently in the concert hall to-day, it is a pleasure to state, and none who knows his magnificent air, "When I am laid in earth" (from "Dido and Aeneas," which he wrote at seventeen!) can doubt that in force of inspiration he approaches perilously close to Handel. For "Come unto these yellow sands" and "Full fathom five" he wrote splendidly solid music, and he set also "Orpheus with his lute" from "Henry VIII." Yet his "Tempest" music was written not to the Shakespearean original, but to a wild and wonderful "revision" of the work by the notorious Shadwell, whom Dryden scoured in the bitterly satirical "MacFlecknoe" ("Shadwell never deviates into sense").

The advent of Dr. Arne about 1738 brought a new element of lightness and delicate grace into English music. This

quality may be found in all his Shakespearean settings, which are numerous and include the lyrics from the "Tempest," "The Merchant of Venice" and "Love's Labor's Lost."

The eighteenth century witnessed in England a great increase of Shakespearean song composition. Much of the work is of an inferior order. Comparatively good music was supplied by Richard Leveridge (who wrote the famous "Roast Beef of Old England"), John Christopher Smith, Joseph Vernon, R. J. S. Stevens (his "Sigh no more, Ladies" is lovely), William Linley, and Benjamin Cook.

#### Shakespeare Songs in Germany

Shakespeare became an established institution in Germany during this same century. But while the Germans have displayed more enterprise than other European nations in setting the poet's songs, only three examples of their work may be said to adorn German musical annals. Mendelssohn in composing for the "Midsummer Night's Dream" did worthily by its lyrical passages. In an earlier day Haydn set to music three or four lines of *Viola*'s "She never told her love" speech from "Twelfth Night" and in so doing produced what is probably the most interesting, harmonically, of his songs. But the crown goes unquestionably to Schubert. "Who is Sylvia" has, to all intents, nullified the eighteen or more settings which this song has received. Music to "Hark, hark, the lark" was provided by Chilcot, Aylward, Cook, Curschman, Kücken, Mockring, Leslie, Macfarlane, Emmerich, and Thorne. What has become of it all in the face of Schubert's restaurant-born creation! But Schubert failed to strike twelve the third time. His drinking song ("Come thou Monarch of the Vine") for "Antony and Cleopatra" is weak.

That Schumann and Brahms each put forth a Shakespearean effort is not a matter of general knowledge. Yet the former tried his hand at the *Clown's* song that ends "Twelfth Night" ("When that I was a tiny little boy") with mediocre results, further aggravated for English-speaking folk by the necessity of changing somewhat the original lines to fit music originally intended for German words. Brahms likewise used a translation—that of Tieck and Schlegel—for his setting of another of this same *Clown's* songs, the "Come away, death." The work (Op. 17, No. 2) is for female chorus with horn and harp (or piano) accompaniment. Its neglect may be accounted for by its quality.

In the Victorian era the Shakespearean songs done in England fell to a level of distressing banality and commonplace ness. Henry Rowley Bishop—best known in this age by his fiendish "Lo! Hear the Gentle Lark!" which still enjoys the favor of certain coloratura sopranos—perpetrated music to Shakespeare's songs in copious quantities, and when he had sated himself with these, assaulted the sonnets, twenty-five of which he manhandled. The estimable Arthur Sullivan did better. He, too, was prolific. However, there are good things in his "Tempest" and his "Sigh no more, Ladies"—written especially for Sims Reeves—has something of that true English flavor that distinguishes his operettas. Sterndale Bennett wrote a *Clown's* song in "Twelfth Night" and Macfarren made a mediocre four-part setting of the dirge from "Cymbeline," and wrote other things of much the same kidney, for "Twelfth Night," "Henry VIII" and "Love's Labor Lost." And the age produced innumerable other unpalatable messes in Shakespeare's name.

A good deal of energy has been expended on settings of certain famous passages, not conceived for song, but lyrical in poetic expression. Thus there are quasi-operatic versions of the Witches scenes in "Macbeth" and adaptations of such things as Prospero's "The cloud-capped towers, the gorgeous palaces," of Rosalind's "From the east to western Ind," of the balcony scene from "Romeo and Juliet," Oberon's vision, the love duo of Jessica and Lorenzo ("On such a night as this"), and other matters of the kind. But while some have been the work of reputable composers (Sullivan for one) their vogue is no longer extensive. And rightly. For the music inherent in the swelling pentametric movement of these passages defies further enhancement. Well might Taine pronounce Shakespeare's language "plus voisine de la musique que de la littérature."

#### Present-Day English Versions

Englishmen of the present have done well by their poet. Their efforts in this direction have been among their most

successful, and if they have attired Shakespeare in the latest fashions of harmony and color, their reverence for his spirit has been far more sincere than was the case with the Victorians. The excellent Charles Villiers Stanford wrote, among other things, a delightful setting for the *Clown's* effusions in "Twelfth Night." Roger Quilter, a most gifted composer, did the same and likewise set "Blow, blow thou winter wind." Eric Coates supplied music to "Orpheus with his lute," "Under the greenwood tree," "Who is Sylvia," "It was a lover and his lass." The modernist Cyril Scott; Edward German; the pianist Herbert Fryer, and Hubert Parry are others who should really receive more than this random mention. Percy Grainger made an excellent arrangement of *Desdemona's* "Willow Song," utilizing the traditional melody. Liza Lehmann has quite a Shakespearean aggregation to her credit. Nor must the late Coleridge-Taylor be overlooked. His "O Mistress Mine" is exquisite.

#### What America Has Accomplished

We in America possess a Shakespearean song literature that to a great degree equals in musical value almost anything produced elsewhere. Those of our composers who have set their hand to this task have achieved in its performance some of their very finest work. They have felt and understood Shakespeare after the manner that—as was remarked above—only an Anglo-Saxon can feel and understand him. Singers do not yet appreciate, however, the wealth of beauties hidden in our home-grown Shakespearean song and so this territory still remains largely virgin. Even our lesser lights have responded to the call of the Bard, but for present purposes only a few of the brighter luminaries can be touched upon. These comprise Frederic Ayres, Arthur Foote, Frank LaForge, Charles Fonteyn Manney, William Arms Fisher, Ethelbert Nevin, Carl Busch, Harvey Worthington Loomis, H. Clough-Leighter, Horatio Parker, Homer N. Bartlett, Henry Holden Huss, Dudley

Buck and Mrs. H. H. A. Beach. Edward MacDowell, strangely enough, made no attempt to provide song music for Shakespearean texts. Frederic Ayres wrote to "Take, oh take those lips away" from "Measure for Measure," "Where the bee sucks," a fine "Full fathom five" and "Come unto these yellow sands"—the last a sort of idealized dance song—"It was a lover and his lass" and "When daffodils begin to peer." Frank LaForge's settings of the "Tempest" songs and the one from "Measure for Measure" reach this gifted composer's customarily high level in melodic charm and distinction of workmanship. Mr. Loomis had the courage to attempt a "Hark, hark the lark," and he set *Iago's* drinking song capitally, besides producing a delightfully melodic version of "Crabbed age and youth" from the "Passionate Pilgrim." Mr. Manney also has done the *Iago* drinking song and his "Orpheus with his lute" takes rank as one of the very loveliest investitures accorded this lyric in the span of three centuries. Carl Busch also commands admiration for his setting of the same thing, but more especially for his delicious "Under the greenwood tree." William Arms Fisher, the full sum of whose gifts is not yet appreciated by singer or music-lover, challenges attention with his "Sigh no more, Ladies" and the talented Clough-Leighter's "It was a lover and his lass" abounds with a positively Elizabethan freshness. This same has been well manipulated by Henry Holden Huss and Dudley Buck. Mrs. Beach arranged "Come unto the yellow sands" for a four-part chorus of women's voices and Nevin also treated chorally, "If she be made of white and red" from "Love's Labor Lost."

The practice of expanding solo songs of Shakespeare into duets, trios or even full choruses is a time-honored device that has endured through centuries, whatever the feelings of purists. Horatio Parker's setting of "Blow, blow thou winter wind" is for male chorus, and William H. Humiston has done a setting for eight-part male chorus of "How sweet the moonlight sleeps."

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**S**IOUX CITY, IOWA, April 23.—The Sioux City Symphony Orchestra, organized this spring, is composed of a group of amateur musicians, who are giving their work to the orchestra association entirely without compensation. The orchestra has been formed for the betterment of the musical life of the city and to promote a wider growth of musical interest.

### COMMUNITY CHORUS PROVES ITS METTLE

Barnhart Singers and Audience  
Join in Music at Opening  
Concert

In the auditorium of De Witt Clinton High School, on Saturday evening, April 22, there transpired the initial concert of the New York Community Chorus, which for several months has been drilling under the vitalizing leadership of Harry H. Barnhart of Rochester. The pure joy of singing animates these folk, most of whom are unfamiliar with the technical problems of music. Mr. Barnhart would seem to be an astute psychologist; he has a subtle shaft which brings down the inimical or indifferent alike. He appeals directly to the people and manages in the course of his talk to

recruit adherents and participants and win enthusiastic converts to his cause. A rather profound knowledge of mass-psychology and seemingly fervent conviction in the basic truth of his message would appear to be Mr. Barnhart's keenest instruments.

Manhattanites were given an opportunity to judge of the progress made by the small regiment of people who have been working with Mr. Barnhart. It is difficult to realize why anyone of that good-sized group which attended should have found cause to cavil. The body draped about the stage sang (whether in part-songs or in unison) with verve, confidence and commendable tone-quality. Especially good is the soprano section, while the basses furnish a splendid substratum for the whole. The chorus sang the following:

Hymn of Greeting, composed by Arthur Farwell, "Joy Brothers, Joy"; the Pilgrims' Chorus, from "Tannhäuser"; Rubinstein's Melody in F; Handel's Largo; "Drink To Me Only with Thine Eyes"; Offenbach's Barcarolle from "Les Contes d'Hoffmann"; the

Grieg's "To Spring," a waltz by Schütt and Elgar's march "Pomp and Circumstance."

Miss Mackay sang "Thine eyes so blue and tender" by Lassen, and "Hark Hark the Lark" by Schubert. Anton Kvam, cornetist, played an arrangement of the Saint-Saëns "My Heart at Thy Sweet Voice." Mr. Reistrup played with the orchestra the Concerto in A Minor by Grieg and this part of the program proved a real achievement.

"Blue Danube" Waltz, and "The Heavens Are Telling," from "The Creation."

The following artists assisted: Josephine M. Dowler, soprano; Geoffrey O'Hara, tenor; Ralph Leo, basso, and Joseph P. Donnelly, organist. Mr. Barnhart explained how Miss Dowling had been virtually "discovered" when her voice soared clear and true above the choral mass during one of the rehearsals. She sang on this occasion the "Inflammatus" from "Stabat Mater" with accompanying chorus and several solos, displaying an admirable voice along with the stage-presence and poise of a professional. The other soloists performed capably, too. Mr. Barnhart contributed a vocal solo, "The Trumpeter," in a polished manner.

A unique feature of the event was the manner in which the conductor engineered the audience into singing such favorite things as "Annie Laurie," "Nancy Lee" and "My Old Kentucky Home." At first everyone sang along with the chorus; that body, however, stopped unexpectedly, leaving the audience on its own resources. Thus the chorus turned the tables on its guests and applauded them vociferously at the conclusion of their surprisingly good performance. Arthur Farwell spoke briefly of the Shakespearean pageant, "Caliban on the Yellow Sands," for which he has composed the music. He made a plea for choral helpers, the force of which was somewhat lessened by Mr. Barnhart, who later on described Mr. Farwell's music as "rather strange" and mentioned that their own work was along far simpler lines. The reviewer believes that Mr. Farwell made it clear that a knowledge of sight-reading was quite indispensable for those who would essay to participate in this masque's chorus.

B. R.

Enjoys It More Than Any Other  
To the Editor of MUSICAL AMERICA:  
Inclosed find check for your paper,  
which I enjoy more than any other magazine,  
musical or otherwise, that comes to my table.

Yours truly,

F. A. TUBBS.

Bryan, Ohio, March 6, 1916.

The conductor of the new organization is Harold Ryder Harvey, instructor of violin in the Morning Side College Conservatory of Music. The orchestra consists of the following players:

A. C. Knutson, concertmaster; Harry Johnson, Earl Lombard, William Herzoff, D. C. Swinford, A. N. Morris, Vanner Stoneberg, Harold Rands, Harry Frye, Olaf Ledel, M. W. Baldwin, Clyde Lombard, Richard White, Frank Davison, H. Epstein, S. A. Abel, Dr. A. L. Larson, Fritz Borman, Anton Kvam, Earl Cleveland, J. W. Van der Berg, L. J. Pettersen, Mae Johnson.

### KREISLER ENDS CLUB SERIES IN COLUMBUS

Violinist Heard For Second Time  
in Year—Final Municipal  
Organ Recital

COLUMBUS, OHIO, April 15.—The closing concert of the Women's Music Club brought Fritz Kreisler for the second time within the year. Every seat in the house was sold (only 210 being available) and several hundred on the stage, besides a few extra chairs placed here and there over the house. The audience was in a state of beatitude over the program. Mr. Kreisler contributed three extra numbers and repeated the Schubert "Moment Musical."

The last of the municipal organ recitals which have been given for the last three seasons by members of the Women's Music Club as a contribution to municipal music, was given last Sunday by Jessie Crane, organist of St. Paul's, and Mrs. Mabel Rathbun Carle, organist of Third Avenue Methodist Church. Mrs. Mabel McCray was the soprano soloist.

The Ohio Music Teachers are planning to have the most successful convention of many years at Springfield next week. Over 3700 tickets have been sold already for the concerts.

ELLA MAY SMITH.

Rubinstein's Idea of His Concerto to Be Followed by Clarence Bird

Clarence Bird, the American pianist, has elected to play the Rubinstein D Minor Concerto with the Russian Symphony Orchestra on the occasion of his appearance in the Academy of Music in Brooklyn on Saturday evening, May 20. Mr. Bird will make a number of changes from the printed score of this composition—changes suggested to him by the late Theodor Leschetizky, who, in turn, expressed the personal wishes of the composer himself.

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## BROADER EDUCATION NEED OF SINGERS, SAYS EMMA ROBERTS

"NEW York offers everything needed by the American vocal student until she is ready to take up the routine of opera work," is the opinion of Emma Roberts, contralto, as expressed to a representative of MUSICAL AMERICA recently. "We have the ablest teachers and coaches, thoroughly versed in the traditions of the different national schools, and nowhere else to-day is there such an opportunity of hearing the world's greatest music performed by the world's greatest artists. Therefore, if a concert career is what one has in mind, all the necessary training can be accomplished here at home. To my New York teacher I give the entire credit for my vocal training, and had America been sufficiently well supplied with opera houses to furnish actual stage experience to all those who need it, I should not have found it necessary to go to Germany as I did.

"In my own case I found that two years' study of stage routine were all that I needed to supplement my American schooling," Miss Roberts continued. "During that time I acquired thirty-two operatic rôles for contralto, including such lengthy ones as *Carmen*, *Dalila*, *Azucena*, *Ameris*, *Orpheus*, *Brangäne*, *Ortrud* and *Erda*. You will readily see that if I had had to devote any part of those two years to vocal study, it would have been at the expense of my répertoire."

### This Singer an A.B.

Miss Roberts lays considerable stress on the educational foundation along lines of general culture, which she feels is so essential for the musician. It was while she was studying for her A. B. degree at the Randolph-Macon College, Lynchburg, Va. (where she entered at the age of fifteen) that she first paid any serious attention to her voice. It was not a specialized feature, however, and was merely incidental to her course and took its place along with literature, history, mathematics, languages, psychology, art and the other studies which make up the general college curriculum. "People have said to me: 'But think of the time you wasted on all those other subjects, when you

might have been devoting yourself entirely to music,' but personally I consider the time far from wasted," continued the singer. "I would follow precisely the same plan, had I the choice to make again, except that I would give even more time to other studies and so be able to concentrate entirely on music a little later on. I would take up languages which are not ordinarily prescribed in school,—such as Russian and Norwegian, both of which I am studying now, in order that I might always be able to sing the songs of the different composers in their original text.

"Acquaintance with the kindred arts of literature and painting is an invaluable aid to the musician. How many music students include literature, mythology, psychology or even Latin in their studies? Not as many as should, I fear. Yet mythology is the keynote to all the classic poetry of the world and no other study so kindles the imagination. The principles of psychology throw light on the real intent of the composer and the author of the text, and Latin is the foundation for French, Italian and Spanish and a knowledge of it gives one an even clearer understanding of the English tongue. Even mathematics has its part in the general scheme. It may seem far removed from music, yet no other subject so trains and drills the mind, giving it the power to grasp and retain.

### Lack in Our System

"All these other things are necessary and it is the lack of an insistence on this underlying foundation which is the besetting sin of the American musical educational system. If a child shows a predilection for music, the tendency is to sacrifice everything else to that particular study, and the result is an individual who lives, sees and hears only in one groove, who can discourse on no other subject but music—unless it be the shortcomings of his fellow musicians. It is in this respect that the musician of European birth has the advantage over the native American. In Europe the education is general from the beginning. Wagner for instance at first looked on music as merely an incidental feature of

his life and in his early years trained himself for an entirely different vocation. There are many others whom I might mention whose names are household words and who have achieved greatness because they have derived inspiration from many founts and have not narrowed themselves down to one particular line of thought—of endeavor perhaps, but not of thought.

"No other nation should assume a musical pre-eminence over America, for we have native artists in every line, possessed of natural gifts second to none. These should be trained and developed here and I am so glad that your editor, Mr. Freund, is taking such a marked stand in the matter. I hope that he will agree with me in the point that I have been striving to make. If only it can be brought home that the training must be thorough from the very beginning and that a real, solid foundation must be provided, the work of the music instructor will be simplified and American-trained artists made invincible."

### Hearing in Germany

It was while she was studying in Munich that Miss Roberts happened to sing at a private musicale in the presence of the Intendant of the Royal Opera. He was so impressed that he immediately arranged an audition with his directors, with the result that an offer was made the American contralto to sing first rôles at the most important opera house in Southern Germany. Later at her own request the contract was dated a year ahead and the opportunity was afforded for a preliminary season in Königsberg, Tilsit and Riga. This was in the summer of 1914 and just as Miss Roberts was about to begin her engagement the war began. Königsberg and Tilsit being in Northern Germany and Riga just over the Russian border, they were in the region that was immediately war-swept and of course opera was out of the question. There was nothing for Miss Roberts to do but return to America.

Immediately upon arrival she resumed the concert career which had been hers, and within a few weeks was heard with both the New York Symphony and Philadelphia Orchestras. Since then she has made many important recital and oratorio appearances. Both Boston and Chicago have acclaimed her as a recitalist of rare ability, possessed of a voice of real beauty, and a marked and original gift for inter-

pretation. During the present week she is one of the soloists for the Cornell University Festival, at Ithaca, N. Y., where she sings the contralto part in "Elijah" and "A Tale of Old Japan."

### CLUB HAS PRESIDENT'S DAY

Providence Chaminade Ends Season with Interesting Concert

PROVIDENCE, R. I., April 8.—The Chaminade Club of this city observed "President's Day" at a concert given in Church Hill House, on Thursday morning, April 6. The program was of signal interest in that it presented Harriet Eudora Barrows, soprano, a singer who has not appeared before this club in several seasons, and one whose reputation as an artist of the very first rank is well known in this city.

Miss Barrows sang "Die Forelle," Schubert; "Pleading," Elgar; "Chanson Revée," Pesse; "A Bag of Whistles," Crist; "Wind Song," Rogers, and "April Rain," Crist, and was greeted most enthusiastically. The refreshing spontaneity of her singing, her intelligent and compelling interpretations and the clear and resonant quality of her well-schooled voice are appealing factors of her work. Other artists contributing to the program were Albert T. Foster, violinist; Mme. Berthe Roy, pianist, and E. Stuart Ross, accompanist.

Trio of Soloists in Well Given Aspinwall (Pa.) Program

ASPINWALL, PA., April 15.—The concert given by the Woman's Club last evening in the Presbyterian Church presented Vera Kaighn, soprano; Joseph E. Schuécker, harpist; Will A. Rhodes, Jr., tenor, and Marion Grace Faville, accompanist, in a varied program. Mr. Schuécker was in one of his best moods and delighted his hearers with compositions by Liszt, Gounod, Boito and E. Schuécker, playing with rare finish and artistic understanding. Miss Kaighn's singing of songs by Harris, Russell and Chadwick and the "Caro Nome" aria from Verdi's "Rigoletto" won favor, as did Mr. Rhodes in songs by Crerie, Campbell-Tipton, Speaks and the "Celeste Aida" aria. The singers joined in duets by Cadman and the "Miserere" from "Il Trovatore." Miss Faville played the accompaniments ably.

## ANTONIA SAWYER

ANNOUNCES

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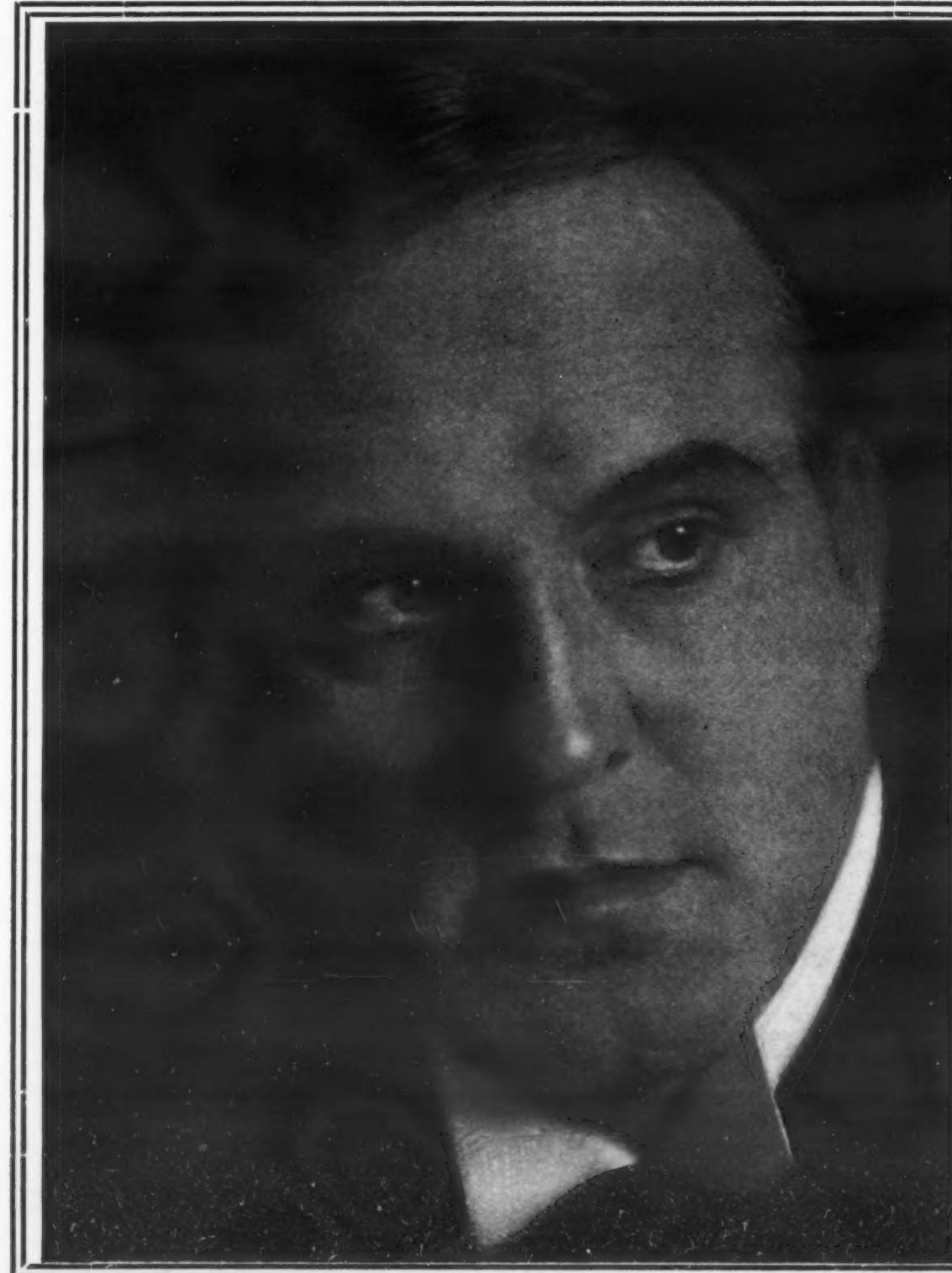
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# THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by  
MAURICE HALPERSON

(Music critic of the "New-Yorker Staats-Zeitung")

Thirteenth Article: The Invasion of "Verismo" in Vienna, 1892—(3)

**I**N preceding articles I have described the hysterical ovation accorded Pietro Mascagni, the banner-bearer of the young Italian school of composers, by the highly enthusiastic Viennese, and particularly by the women, at the Vienna

Theater and Music Exhibition in 1892. While Mascagni himself might be termed the Caruso of the veristic school, with a lion's share of the glory, enough acclaim and fame were left over for the other composers and for Sonzogno, the extraordinarily clever organizer and publisher.

Sonzogno modestly kept in the background and pushed the younger men into prominence. And young these apostles of the new operatic creed certainly were. Ruggiero Leoncavallo at that time was still almost slender, and his thick, military moustache grew on a face more oval in form than the maestro to-day possesses. Cilea always smiled and most gratefully accepted the compliments of the beautiful women of Vienna. Umberto Giordano captivated his acquaintances by the straightforwardness of his personality and his delightful wit. Perhaps no small part of the feelings he aroused in the souls of his admirers was due to the fact that he had not then inflicted his "Madame Sans-Gêne" upon them!

While Mascagni's "Cavalleria Rusticana" had met with the greatest approbation, there was still a vast deal of enthusiasm left for Leoncavallo's "Pagliacci," which was then produced for the first time outside of Italy. The audience found it not at all difficult to weep one day at the death of the frivolous *Turiddu* and the lot of poor *Santuzza*, and on the next to shed tears to their hearts' content at the sad fate of *Nedda* and *Silvio*. "Pagliacci" was a triumph from beginning to end. The baritone, Beltrami, was always forced to repeat the entire prologue, and even the opening chorus evoked prolonged applause. It was amusing to see *Canio* and *Nedda* rush into the wings and to bring forth the beaming composer, the man in evening clothes bowing in the midst of a group of Calabrian peasants! The whole performance was pitched in such a key of enthusiasm that one might think an entirely new operatic art had arisen. I was present at the first performance of "Pagliacci" in Milan, with Fiorello Giraud



Umberto Giordano, Whose Earlier Operas, "Mala Vita," "André Chenier," "Fedora" and "Siberia" Surpassed in Merit His Latest "Madame Sans-Gêne"

as *Canio* and Victor Maurel as *Tonio*, and a few weeks later witnessed the première at Venice. But I must say that, great as was its success in the two Italian cities, it was as nothing compared with that in Vienna.

The very first performance at the Dal Verme Theater in Milan was conducted by no less a personage than Arturo Toscanini, then not nearly as renowned as he is to-day. It is known that Toscanini is not at all in sympathy with Leoncavallo's opera, a feeling shared by almost all Italian musicians and *cognoscenti*, who refuse to give it a position anywhere comparable to that of Mascagni's "Cavalleria Rusticana," a verdict with which I, for one, heartily agree. Toscanini at that time decided never again to conduct "Pagliacci," and he has, with his usual characteristic determination, lived up to his resolution. He also at that time refused to appear on the stage with the singers and composers to share in the applause, surely a praiseworthy exhibition of artistic sensitivity.

It always affected me queerly to see the composers of the realistic school appear on the stage in the middle of the various acts to bow their thanks. Is it possible to imagine a more serious breach of their own declared operatic principles? They insisted on realism to the fullest



Francesco Cilea, Composer of "Tilda," "Adriana Lecouvreur" and Other Operas

degree, and in every detail, only to disturb the atmosphere of the performance and destroy the effect through an absurd action such as that cited!

## Leoncavallo's Triumph

At that time Leoncavallo was borne upon a high tide of fame and fortune. Overnight he had become celebrated through his little opera and "Ridi Pagliaccio" and "La commedia è finita" had become as popular as Mascagni's "Siciliana" and the Intermezzo. The maestro showed me stacks of perfumed notes, one of which, a glowing letter, signed "Valerie Cavalcanti," seemed to fill him with especial joy. He evidently scented a romance, but, as later events disclosed, this epistle was only the ecstatically worded note of a little society débutante. The riddle was entirely solved by an invitation to dine with her mother, at which function I was present.

A little story that sounds like an invention and yet actually occurred is too good to keep. At the time there was a tenor at the Vienna Hofoper, a man more famed for his high notes than for his intelligence, the latter attribute being, as is well known, not entirely essential to tenors. A few years before this episode happened the following joke had been played on this very vain and poorly educated man. One of Gluck's operas had been revived at the Hofoper, and in order to play a trick on the overbearing tenor a chorister had been properly dressed and then introduced to him as the "Ritter Gluck," the introduction filling the tenor with pride at "the honor of meeting personally so distinguished a composer," the composer then having been dead about 120 years. The next day the whole of Vienna was laughing at the successful outcome of the prank, but there was more

merriment still in store. At a garden party given in honor of Sonzogno and the composers, some one wished to introduce the tenor to the creator of "Pagliacci." But the knight of the high C, still smarting from his recent experience, was too clever to be fooled twice



Leopoldo Mugnone, the Famous Conductor of La Scala and Other Italian Opera Houses, Who Made a Mistaken Beginning as an Opera Composer

in the same manner, and he greeted the bowing composer with the bitter words: "You can tell that story to somebody else. Heaven only knows how long you have actually been dead!"

Apropos Leoncavallo. The heavyweight maestro, who had to take a back seat in Vienna in comparison with his aesthetically more handsome colleague, Mascagni, was two years later the recipient of a distinction which must be considered unique, and which, at the same time, proves that the Germans are second to none in enthusiasm.

## In Wagner's Chair

It was at Bayreuth, the Wagner city, and the time was July, 1894, during the "Festspiele." The characteristic scene was laid in the Café Sammet, which had once been the favorite rendezvous of Richard Wagner. They were having a high time in the artists' room. There were present the great men of the Festspiele, some of the foremost singers and other artistic persons of note, all seated around a gentleman, who seemed too stout for his height. They were showering honors upon him. It was Ruggiero Leoncavallo, the fortunate composer of "Pagliacci." All sorts of toasts were



An Italian Caricature (1905) of Ruggiero Leoncavallo, Who Was Commissioned by the Kaiser to Write a Prussian National Opera, "Roland of Berlin"—an Utter Failure

drunk, and the general atmosphere was full of good cheer, when one of the singers, Theodor Reichmann, the great baritone, if I am rightly informed, proposed that the famous maestro be honored in a special way by being allowed

to occupy the old chair of Richard Wagner which, since the death of the great composer, had never been used by mortal man. And thus it happened. "Pagliacci" had been raised to "Parsifal" honors!—*Ridi, Pagliaccio!*

It may be imagined how proud Ruggiero felt in Richard's throne and how he enjoyed Bayreuth. Only his adored spaghetti, which he understood how to prepare so appetizingly in the truly Neapolitan style, he no doubt missed in the city of the Wagnerian gods, although I have my suspicions that he had hidden some somewhere in his portmanteau and prepared it secretly.

## Veristic Wild Oats

The works of the other Sonzogno composers that were produced in Vienna in 1892 proved less successful than those of Mascagni and Leoncavallo. Probably the poorest of the lot was Leopoldo Mugnone's "Il Birichino" ("The Street Arab"), a work so tedious and sickly sentimental that it is not worth discussion. Fortunately, Mugnone soon discovered the true bent of his musical talent and, instead of remaining a small-gifted composer, became a great conductor.

Cilea's opera, "Tilda," showing more talent, proved the composer to be the possessor of a decided lyrical vein, particularly evidenced in an "Ave Maria" written for three female voices. Unfortunately, the work was killed by an impossibly poor libretto. *Tilda*, the street singer, seeks to be revenged on her unfaithful lover, *Gaston*, about to be married to a wealthy girl of excellent family. Since Ponchielli's "Gioconda," we are accustomed to regard nothing as impossible to a street singer. So what does *Tilda* do? She bribes a jailer to allow a murderer about to be led to execution to escape in the streets of Rome in broad daylight! *Tilda* follows the murderer into the woods into which he has fled, and completely captivates him with the ultimate intention of using him as a tool in the accomplishment of her plans. *Gaston*, accompanied by his young wife and on his honeymoon, enters the forest and is promptly captured. *Tilda*, intending to kill her rival, is moved from her resolve by the pleadings of the woman condemned to die. *Gaston*, however, is quick to act. He stabs *Tilda*, and the sad story is ended. The music itself suffers from acute sentimentality. Despite this I expected far more from Cilea than he shows in his best opera, "Adriana Lecouvreur," which was produced at the Metropolitan in the Conried régime.

## Giordano's First Opera

A much greater and more deserved success fell to the lot of Umberto Giordano's first opera, "Mala vita" ("Low Life"). Giordano was fortunate in having for the creator of the principal part, Gemma Bellincioni, a superb artist and one who was called the "singing Duse" by a noted Viennese critic. The story of "Mala Vita," which, like Wolf-Ferrari's "Jewels of the Madonna," takes place in the ill-famed *fondaci* of Naples, is amazingly daring—so daring, in fact, that I am quite sure the subject has never before been dealt with on the operatic stage. It is a libretto which has as its basis only filth and degeneracy. The tenor rôle is given to a young man, *Vito*, who is tuberculous and slowly coughing himself to death. He has become dissolute through his relationship with *Amalia*, a married woman. *Vito*, fearing his approaching death, vows to the Madonna at a wayside shrine that he will marry the first woman of the streets who crosses his path, in order to save her soul and to regain his health.

Hardly has he made this vow when the door of a weather-beaten house nearby opens and *Cristina*, a beautiful young girl and an inmate of this house of evil repute, steps forth, clad in scanty costume, to fetch water from the well. *Vito* keeps faith and marries the girl. From this moment on he regains his health, and in the second act is already quite healed of the disease. Less happy is the lot of poor *Cristina*, who is ignored by *Vito*'s family and insulted and mocked by the flirtatious *Amalia*. Finally, *Vito*, again fallen a victim to the wiles of the decadent woman, leaves the despairing *Cristina*. In the short last act she is seen bereft of all chance of happiness, tottering across the stage to the door of the house which had sheltered her before. She knocks, enters, the door closes behind her, the music bursts forth with strangely moving, subdued harmonies and quivering, shuddering rhythms.

Giordano's talent, perhaps stimulated by the libretto's atmosphere of street women, their male companions and the Camorra, shows itself vigorously realistic and powerful. The composer to great extent later fulfilled his early promise and justified the hopes placed in him. His

[Continued on page 16]

## THE ROMANCE OF MUSIC

[Continued from page 15]

"André Chenier," but rarely heard here, and never at the Metropolitan, is an impressive work. His "Fedora" is interesting, and in "Siberia," too, there are effective passages. It would almost seem as though he had reached the end of his creative ability in these works. I, for one, cannot possibly find much of value in his "Madame Sans-Gêne," although calling him "Monsieur Sans-Gêne" may have been too severe a punishment for having committed this operatic offense.

## MUNICIPAL OPERA PROJECT REVIVED

**San Franciscans Assured That Mayor Will Not Again Veto the Measure**

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, April 17, 1916.

THE project of a new municipal opera house at the Civic Center has been revived, with the assurance that Mayor Rolph will not again exercise the veto power to prevent the plans from being carried out. Two years ago an association of wealthy San Franciscans stood ready to build the opera house on ground owned by the city, William H. Crocker being one of the leaders in the movement. The Board of Supervisors acted favorably, but after the vote was taken Mayor Rolph refused his signature on account of a clause giving hereditary seat rights to the people subscribing the money with which to build. The promoters of the enterprise still stand ready to subscribe the needed funds, and it is said that, as a result of a conference between their representatives and the Mayor, a satisfactory compromise has been effected in regard to the seat rights.

In connection with the proposed opera house, there is an intention to make the new building the home of a music conservatory in connection with the University of California, according to assertions made to-day.

Josef Hofmann appeared with the New York Symphony Orchestra, Walter Damrosch conducting, in the four Columbia Theater concerts from Thursday to Sunday inclusive, the works presented being the Saint-Saëns Concerto in C Minor, the Chopin Concerto in F Minor, Rubinstein's Concerto in G and the Schumann Concerto in A Minor. The orchestral numbers included Dvorak's "New World" Symphony, Carpenter's suite, "Adventures in a Perambulator," Brahms's First Symphony, excerpts from Mr. Damrosch's "Iphigenia in Aulis," Tschaikowsky's Fifth Symphony, Strauss's symphonic poem, "Death and Transfiguration," the Kalinnikoff G Minor Symphony and three of Percy Grainger's British folk-song settings.

### Concerts Well Attended

On Saturday afternoon a concert for young people was given and Mr. Damrosch explained the use of the various instruments. All the concerts were well attended, though the patronage was not as large as the programs deserved. The orchestra and Mr. Hofmann will return for a popular-priced symphony concert in the big municipal auditorium on April 25.

Curiously enough, the four composers of whom I have spoken in this article are all Neapolitans. Quite rightly, contemporaneous critics have called attention to the strange fact that Naples, the birthplace of the merry "opera-buffa," should have become dumb in its laughter and should have sent into the world operas depicting such horrible crimes and vice. Of a truth, modern composers of all kinds, and not merely the Neapolitans, have lost their sense of humor and gaiety!

By coincidence, the program announced for this popular concert was exactly the same as the one in which Conductor Sokoloff is rehearsing the Philharmonic Orchestra for the concert of April 27, with the exception of the Hofmann number. Mr. Damrosch accommodatingly adopted a new program.

Mr. Damrosch and Mr. Hofmann were guests of honor at a luncheon given by Sir Henry Heyman at the Bohemian Club last Saturday. The guests included Frank Deering, Charles K. Field, Charles G. Yale, George Sterling, Joseph Thompson, Jerome Lindfield, Uda Waldrop, Alfred Hertz, Paul Steindorff, Henry L. Perry, Arthur Fickenscher, Charles A. Bulotti, Albert Elkus, J. B. Levinson, Louis Mullgardt, L. P. Latimer, E. Leslie Taylor, Edward F. Schneider, Ashley Pettis, H. J. Maginnity, E. T. Osborn, Judge M. C. Sloss, Dr. Louis S. Eaton, George Kruger, Thomas M. Pennell, Benjamin S. Moore, John A. Stanton, F. G. Bates and Dr. Harry Weil.

Mme. Gabrielle Chapin-Woodworth entertained a large audience in the music room of the Fairmont Hotel recently. She was assisted by Thomas Vincent Cator, Jr., the young California composer and pianist, and Mildred Turner, the soprano's accompanist. Mme. Chopin-Woodworth, who was formerly leading woman with Mme. Modjeska and whose singing voice has received high praise in New York, sang the Cavatina from "Lucia," Tosti's "L'Ultima Canzone," Santoliquido's "Riflessi," Horsman's "The Bird of the Wilderness," MacDowell's "Idyl" and a new song, "Tis Dawn, Love, Awake," by Mr. Cator. In the piano part of the program, Mr. Cator played a sonata of his own and his "Ride of Godiva."

### The 1916 Grove Play

Dr. H. J. Stewart is writing the music for the 1916 Grove Play of the Bohemian Club, with book by Frederick S. Myrtle. The work will be produced in August.

With the intention of staying permanently in the symphony field, the People's Philharmonic Orchestra is endeavoring to obtain a library.

Mr. and Mrs. Stanislas Bem gave a reception at the St. Francis Hotel Sunday afternoon in honor of Mrs. Bem's brother, Arthur Argiewicz, a member of the visiting New York Symphony Orchestra. Among the guests were Mr. Damrosch, Mr. Hofmann, Sir Henry Heyman, Mr. and Mrs. Henry Bretherick, Mr. and Mrs. George Kruger, Vladimir Shavitch, Tina Lerner, Mr. and Mrs. Arthur Fickenscher, Josiah Zuro, Oscar Weil, Mrs. Anna Pratt Simpson, Alfred Metzger, Albert Elkus, Mr. and Mrs. John McGaw, Mr. and Mrs. Charles Mallory Dutton, Mr. and Mrs. William Ritter, Mr. and Mrs. David Hirschler, Nikolai Sokoloff and George Stewart McManus.

THOMAS NUNAN.

Beulah Beach, soprano, of Brooklyn, is spending a fortnight at Lakewood, where she was ordered by her physician, following a serious collapse after a recent recital.



## THE ANSWER TO THE AGE QUESTION

Interested people are always asking the age of Maud Powell.

She has not lived as many years as Ysaye, but more years than Kreisler.

Those who wish to be still more exact are referred to the late editions of Webster's Unabridged, or, better yet, to the current issue of the MENTOR.

Biographical notes are to be found in both. The Mentor gives six splendid portraits of master violinists—from Paganini to Kreisler.

Maud Powell is one of this number:

Nicolo Paganini  
Ole Bull  
Joseph Joachim  
Eugene Ysaye  
Maud Powell  
Fritz Kreisler

Thus is she placed on the same high plane accorded to masculine players of all time. What more can you ask?

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## ENGLAND ENCOURAGING HER OWN COMPOSERS

**Works of Native Musicians Find Place on Many Programs—Opening of Opera Season in London Postponed—Success of Parisian Pianist—Growth of Interest in Serious Music by Vaudeville Audiences—Elgar Writes a "Fight for Right" Song**

London, April 1, 1916.

LASTONBURY, that beautiful old-world spot, beloved of all Americans for history and an Abbey, will this Easter be the scene of many merry revels and much music, for there are to be two productions there by the Festival Committee and three performances of each. Gluck's "Iphigenia in Tauris" and "Snow White" will be presented, the latter being "an opera-ballet for children of all ages," the scenario by Margaret Morris and the music by Rutland Boughton, who is the director of the performances. This is an outcome of the movement for the advancement of national music and is being very bravely carried out. This Festival School is under the presidency of Sir Thomas Beecham.

A delightful fantasy, called "Arabesque," by Raymond Roze, is now running at the Coliseum, and its popularity shows the growing taste of vaudeville patrons for better things. The music, scenery and coloring are delightful, but, had our three old friends, Pierrot, Harlequin and Columbine, not been endowed with speech, all would have been well, for what they say is not worth the saying and only belittles the beauty of the rest.

At the April Symphony concert M. de Pachmann made one of his very rare appearances with orchestra, having been especially engaged by play Chopin's Concerto in F Minor. Sir Thomas Beecham conducted and other items were the César Franck Symphony in D Minor and the delightful singing of Frank Mullings, one of our best operatic tenors, who gave Grieg's Vinje Song Cycle.

Mme. Berthe Bert, a young pianist, who hails from Paris and made her first appearance here last summer, has just given another very successful recital in Aeolian Hall, demonstrating once more the delicacy and beauty of her playing, especially in a Scarlatti Sonata and a "Cocou," by Pasquini. An interesting item on the program was Sidney Rosenblom's "Variations and Fugue," for two pianos, at which the composer assisted.

### Opera Première Postponed

The opera première of the Aldwych has been postponed from this evening to April 15, and, instead of opening with the beautiful "Boris," Sir Thomas Beecham has chosen "The Magic Flute," which will be given for the first time in English and under his direction. The cast will include Mme. Licette, Olive Townend, Maurice D'Oisley and Robert Radford.

The grand orchestral concert of the Royal Academy of Music at the end of the term took place yesterday afternoon and demonstrated the very high standard that its students are maintaining. Doris Griffiths and Philip Levi played piano and cello solos, Carmen Judah recited and the singers were May Purcell, Isa Kiddier and Roy Denbeigh Russel (who was in khaki). Very excellent violin playing came from Gladys M. Chester, and Arthur L. Sandford's "Rustic Suite," for orchestra, had very brightly written movements, giving great promise for the future. The concert opened with Sterndale Bennett's Overture "The Woodnymphs," which had a very fresh and dainty quality.

Mme. Edgardo Levi had a most successful matinée musicale at Aeolian Hall for the benefit of the Italian wounded. A delightful number was given by a quartet of young girls, who sang in costume a number of Italian national airs, arranged by Tosti. Another number of more than usual interest was El-



Left—Margarita d'Alvarez, the Contralto, Formerly of the Manhattan Opera Company, Who Has Gained Distinguished Success as Concert Singer in London. Center—Alys Bateman, Who Is Singing Russian Songs to Help Disabled Soldiers and Sailors (the Picture Shows Her Punting on the Thames). Right—Berthe Bert, Parisian Pianist, Who Has Deeply Impressed Her London Hearers

gar's three-part song for female voices, "The Snow."

The Music Hall has really at last become a hall of music for, in addition to Raymond Roze's "Arabesque," mentioned above, at the Coliseum, we also have a young English pianist, Edward Maurice, who twice daily delights Stoll's big audiences by his crisp playing of Tschaikowsky's Concerto in B Flat Minor and several lesser pieces.

### Margarita d'Alvarez in Concert

Margarita d'Alvarez, the operatic contralto, has been one of the most successful concert-givers of this season. She is well-known in the United States and Canada, having been engaged for his New York opera by Oscar Hammerstein. Mme. d'Alvarez has also scored successes in Havre, Algiers and Cairo and at La Scala in Milan. She has a beautiful full mezzo voice and is an artist with temperament and dramatic gifts, a tragedienne of the highest rank, who uses a voice of great beauty with rare skill and also has the gift of arranging artistic programs to suit all tastes. She is a French-Peruvian and studied in Italy and Brussels, carrying off the first prize at the Conservatoire there. She also sang in La Monnaie. Her father was for many years Peruvian Consul-General in London and here she learned her English and to love the life of the English.

### New Patriotic Concert

London, March 27, 1916.

Mass meetings—plus most excellent and stirring music—are being held by the Fight for Right Society every Tuesday evening in the Queen's Hall, and are rousing much enthusiasm. At the last meeting the songs were in the capable hands of Muriel Foster and Gervase Elwes. Mr. Elwes sang a "Fight for Right" song, for which Sir Edward Elgar has written very special music:

"Then loosen the sword in the scabbard  
and settle the helm on thine head  
For men betrayed are mighty and great  
are the wrongfully dead."

This delightful tenor also sang "Seigneur, quand viendra le Jour," by Maude Valerie White, and Henschel's and Stanford's Battle Hymns, while Muriel Foster sang O'Connor Morris's "Army of the Dead," Parry's "Hymn for Aviators" and Lidgey's "Out of the Night," the latter by special request.

Among the artists already engaged for the forthcoming season of opera in English at the Aldwych are Mmes. Brola, Buckmann, Mignon Nevada, Licette,

Lena Maitland, Edith Klegg, Olive Townend and Messrs. Mullings, Hyde, Webster, Millar, Frederic Austin, Ranalow, Radford, Langley and that excellent Belgian singer, Auguste Bouilliez, who is to sing *Otello* and *Boris*.

Mark Hambourg, Benno Moiseiwitsch and Gertrude Peppercorn have all given excellent piano recitals this week and the last named has been compelled to repeat hers. Hambourg gives his last Chopin recital in a few days. All these are young players of the vigorous school, with vital personality allied to delicacy and poetic instinct. They all had full houses.

### An Individual Art

Jean Sterling Mackinlay has begun a fresh series of recitals in Aeolian Hall, giving a program of works that are familiar and also several new items, among them some French numbers, notably Reynaldo Hahn's "Trois jours de vendanges" and "Maman dites moi," and a very strange and beautiful English song, "The Unquiet Grave." A charming innovation was the appearance of some half dozen choir boys with lovely fresh voices, who sang old and new songs delightfully, especially "How Merrily We Live," by Walford Davies.

The last of the Dunhill concerts has come and gone and the program was typical of the school of which the concert arranger is so ardent an exponent. It ended with Sir Hubert Parry's Trio in E Minor. Mr. Dunhill, with the help of Marjorie Hayward, played his own Sonata in D Minor and also produced a novelty by Nicholas C. Gatty and some delightful trios by the late Coleridge-Taylor, while Clara Butterworth sang a new cycle of songs by Montague F. Phillips.

The London String Quartet has completed its series of concerts—concerts of the highest excellence and which have gained for them a wide and constant following. At this last evening they were assisted by Benno Moiseiwitsch in Brahms's Piano Quintet, which had an almost phenomenal performance. Beethoven's Quartet in G Major headed the program and it also contained a String Quartet in D Minor by Stanford, a striking and interesting work, which was very finely interpreted.

### A Russian Devotee

Alys Bateman, a delightful singer, who is known in the United States and Canada, is now devoting all her time to raising funds for the benefit of our soldiers and sailors disabled in the war, notably those who are blinded and in

the care of the Hostel of St. Dunstan's, Regents Park. So successful have her concerts been that she is about to start a second series, under the patronage of Queen Alexandra. The accompanying picture of Mme. Bateman, though unflattering, is interesting, as it shows her punting in the famous Maidenhead Reach of the Thames, and we believe it also has the virtue of being unique, as so few singers go in for punting. She has a delightful home at Maidenhead, where her drawing-room has been turned into an office for the furthering of her charitable works.

It is now two years since Alys Bateman gave her first recital of Russian music in London before the Beecham Opera came to Drury Lane and five months before war was declared. From a great devotion to Mozart, Mme. Bateman feels that she owes her passing on to her present devotion to Russian and Serbian music, because she has found in their songs a wide and untouched field, and she believes that Russian songs, often sung in Russian, will be as much a part of a concert singer's répertoire in the future as ever German *lieder* have been; they are full of the loftiest and most artistic ideals and are inspiring to the singer. Many have already been translated and students will be grateful to her for enlarging their outlook. Mme. Bateman, being a pioneer, has had some of the uphill work of one! She began by saying, "I love my programs," and now music-lovers indorse that statement. At every concert by her a new work has had its first performance in England.

H. T.

### Cadman Cycle Presented at Watertown (N. Y.) Concert

WATERTOWN, N. Y., April 20.—The song cycle, "The Morning of the Year," by Charles Wakefield Cadman, was ably presented at All Souls' Universalist Church recently by Mrs. Sally Spencer Klump, soprano; Mrs. Grace Munson Allen, contralto; Frank Ormsby, tenor, and Harry N. Weiting, baritone. Wilhelmina Wollworth was a pleasing accompanist.

### Is Eagerly Read by Pupils

To the Editor of MUSICAL AMERICA:  
MUSICAL AMERICA is always on file in my studios and eagerly read by myself and pupils.

Very truly yours,

WILLIAM C. MILLS.

Phoenix, Arizona, April 4, 1916.

# JEANNE JOMELLI

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## Humors in the Life of A Famous String Quartet

"I WONDER if you realize the terrible slavery of our multiplied Siamese-twin existence," remarked Ugo Ara, in a recent interview. Mr. Ara is not only viola of the Flonzaley Quartet, but frequently chief spokesman for that unique organization. He has a fund of anecdotes relating to the experiences the quartet has met with in the course of its professional travels, and a most amusing way of recounting them.

"Do you fully appreciate," he went on whimsically, "the crushing burden of our triple married life artistic in which each of us depends constantly on the good will, moods and caprices of his better three-quarters? Incidentally, our adventures with agents, hotelkeepers and the public itself deserve consideration.

"When we first started our career in Switzerland, after playing for several seasons privately at Mr. E. J. de Coppet's Swiss villa, we encountered a number of obstacles. Nor were the critics alto-

gether friendly. I remember one paper that referred to us condescendingly as 'a nice little orchestra that charmed the leisure moments of a wealthy gentleman.' In Zurich we arrived on the eve of a concert and found neither posters nor announcements. The next morning we hastened to the office of the local manager, who was also the proprietor of a music store, and asked: 'Have you the Flonzaley Quartet to-day?' He hesitated, then answered: 'I'll look and see. I think I have an arrangement for four hands.' He had not only forgotten our concert, but our very name!

"In Amsterdam, while playing the difficult Wolf Quartet, my attention was constantly attracted to a man in the third row making evident signs of disapprobation. It disturbed me terribly, but somehow I could not keep my eyes off him, nor could my colleagues. We were discussing him in the green room after the performance, when to our surprise he entered and stammeringly asked for our autographs. We then discovered that what we mistook for a grimace was simply a muscular twitching which the poor man couldn't help.

"Mr. de Coppet used to give us frequent musical advice, but for a certain period it seemed to us he had rather neglected to commend us. One day, however, after a long rehearsal, I was flattered to have him say: 'Ara, I wish to congratulate you.' 'Thank you,' I murmured. 'Yes,' said he, 'I congratulate you on the way your beard is trimmed to-day.' My barber's reputation was saved, but the viola player's pride received a rude shock.

"After a concert in a town near Boston one evening we met a lady who wished to know all about our instruments—their age, makes and histories. 'Evidently you are a connoisseur,' I remarked. 'Oh, no,' she answered, modestly, 'but I knew they were unusual instruments. It is remarkable what I could hear in your playing. Sometimes human voices, sometimes bird songs, and sometimes—here her voice trembled with emotion—'sometimes even dogs barking!'

"In Middle Western town we were surprised to find our genial landlord in very ill humor after our concert, a frame of mind which he shortly explained. 'You boys did a fine business,' said he, 'but you put the moving picture house I own "on the blink." Everyone went to your show instead.' Half an hour later he had an inspiration. 'Why not play three shows a day for me at the movie-house! I'll give you a hundred dollars a week.' We were foolish enough to decline the offer."

### OKLAHOMA CITY CONCERTS

Recital by Organist McIntyre—Ladies' Music Club Program

OKLAHOMA CITY, April 10.—The fourth popular concert by Edwin Vaile McIntyre was given in the First Presbyterian Church Friday evening. Mr. McIntyre's rendering of the Guilmant "Marche Funèbre et Chant Séraphique" made an especially marked impression.

The sixth recital by the Ladies' Music Club took place at the First English Lutheran Church, Saturday afternoon. The program was made up mostly of church music from early times. Of special note was the duet, "Quis est Homo" from the Rossini "Stabat Mater," which was excellently given, with fine tone and

perfect sympathy, by Mrs. C. B. Ames, soprano, and Mrs. E. V. McIntyre, contralto. Mrs. J. G. Mraz played a Handel sonata with fine musicianship and Lillian Dechman played three modern organ selections with splendid technique and artistry.

The Musical Art Institute presented Charles Haubiel in a lecture-recital on "The Popular Element in Music" last Thursday. Because of bad weather the concert was postponed to Monday, but for the benefit of the small audience, which had braved the bad weather to be present, Mr. Haubiel played the Chopin G Minor Ballade and Etude in A Flat, the Saint-Saëns-Liszt "Danse Macabre" and a group of request numbers.

C. H.

### BOY VIOLINIST APPEARS

#### William Kroll's Recital Discloses Promise of Future Achievement

Master William Kroll, a fifteen-year-old violinist, pupil of Henri Marteau, gave a recital at Aeolian Hall, New York, on Tuesday evening, April 11. He chose a representative program for the occasion, playing the Beethoven Sonata No. 1, Mendelssohn's E Minor Concerto, a "Prelude" and "Gavotte" of Bach-

Kreisler, the "Preludium and Allegro" of Pugnani-Kreisler, A. Walter Kramer's "Intermezzo Arabo" and Burleigh's "Village Dance."

If Master Kroll's recital was given with the intention of showing that he has marked talent and is deserving of further instruction, it was undoubtedly successful. He played with assurance and was always secure in his bowing, always clean in his attacks. He showed good technical equipment and, although lacking in the brilliance that we expect of a virtuoso, his tone was large and smooth. He played the Beethoven Sonata in a dignified manner, the *Andante* having breadth of tone and poetry and the *Allegro* spirit and dash. The oft-played Mendelssohn Concerto received a good reading along traditional lines, and the lighter numbers were played with style and good judgment. Dr. N. J. Elsenheimer supplied accompaniments, and a large audience was exceptionally kind to the young artist.

Lazar S. Samoiloff, the baritone, was the assisting artist and was heard in songs of Tschaikowsky, Massenet, Rubinstein and Franz. He sang with good diction and fine understanding, and was heartily applauded. Charles Gilbert Spross supplied his usual artistic accompaniments for the singer.

H. B.

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## Teaching Class in Four Cities Each Week Achievement of A. Y. Cornell

In addition to his important duties as conductor of the Choral Art Club of Brooklyn, which has given two splendid concerts under his baton this season, and as organist and choirmaster of the Church of the Pilgrims, Brooklyn, Alfred Y. Cornell has been having notable success with his vocal pupils, among whom are a large number of professionals. Teaching in New York, Albany, Springfield and Schenectady each week gives Mr. Cornell a full schedule, and only indefatigable labor makes possible the accomplishment of the long list of lessons which he gives each week in the four cities.

In Springfield the following Cornell pupils have been appointed to these prominent solo positions:

Edna Swartz, soprano; William J. Warner, baritone; Helen M. Warner, contralto, First Congregational Church, Holyoke, Mass., W. C. Hammond, organist. Frank C. Tucker, tenor, Faith Congregational Church, Springfield, Mass. Edward C. Hosmer, tenor, Richard C. Campbell, basso, Old First Congregational Church, Henry C. Kellogg, organist. B. H. Patterson, baritone, First Congregational Church, Mitteneague, Mass.; A. Marie Obrey, soprano, First-Highland Baptist Church, Springfield; Hazel E. Pearsall, soprano, First Congregational Church, Mitteneague, Mass.; Mrs. Burton H. Prince, contralto, First Congregational Church, Westfield, Mass.; Ilma Shadie Brainerd, soprano, Unity Church, Springfield; Edward C. Baer, tenor, Christ Church, Springfield; Miss Simpson, contralto, Faith Congregational Church; Arthur Lynch, tenor, Second Congregational Church, Holyoke, Mass.; Everett J. Beach, tenor, First Congregational Church, Monson, Mass.; Minnie D. Nickels, contralto, First Congregational Church, Mitteneague, Mass.; Nonie D. Hannay, contralto, Third Congregational Church, Chicopee, Mass.; Ida Baer Field, soprano, Second Congregational Church, Westfield, Mass.; Florence Pierce, contralto, Park Church, West Springfield; Maybelle James, contralto, Congregational Church, Agawam, Mass.; Norman Watt, tenor, First Congregational Church, Westfield, Mass.; Chas. L. Hoyt, tenor, South Congregational Church, John J. Bishop, organist, Elizabeth Greenaway, soprano, First Universalist Church, Monson, Mass.; Edward C. Wolcott, baritone, Baptist Church, Westfield, Mass.; Carl Sheldon, baritone, Christ Church, E. O. Moxom, organist, Anna Warren Root, soprano, First Methodist Church, Chicopee Falls.

Edward E. Hosmer, tenor, has been re-engaged at the First Congregational Church. He recently sang the solo part in George E. Whitney's cantata "The Monks of Bangor" with the Orpheus Club, John T. Bishop, conductor, at its concerts in Springfield, Northampton and Brattleboro.

In New York Mildred E. Lamb, contralto, has been engaged as soloist at the Scotch Presbyterian Church and the Mount Sinai Synagogue, Brooklyn; Mrs. Wesley Wilson, soprano, at the Simpson M. E. Church, Brooklyn.

Charles W. Troxell, tenor, has been re-engaged at the First Reformed Church, Brooklyn, where his associates are Carl Schlegel, baritone, and Marie Stoddart, soprano. Recently Mr. Troxell sang *Don José* in "Carmen" with Eloise Price of the Aborn opera forces at Cumberland, Md. He has been re-engaged for performances of "Il Trovatore" and "Aida" in October.

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## EDUARDO GARIEL

of the Conservatory of Music, Mexico City, now in Europe lecturing on his "New System of Harmony," will be available for lectures here upon his return on or about October 15.

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Ethel Clarke, lyric soprano, recently gave a recital at Christ Church, Parish Hall, Tompkinsville, S. I., with note-

risburg, Pa., singing the Polonaise from "Mignon" and joining with three other singers in the "Rigoletto" quartet.

Similar success has favored a number of Mr. Cornell's Albany class. Grace Swartz, soprano, has been engaged as second soprano in the Madison Avenue Synagogue, Albany, N. Y., and Mrs. Charlotte Bond Gilbert, soprano; Edward T. Grout, tenor, as soloist at First Presbyterian Church in Troy, and James T. Crapp, basso, soloist at Madison Avenue



No. 1—Mildred E. Lamb, Contralto; No. 2—Charles W. Troxell, Tenor; No. 3—Mrs. Wesley Wilson, Soprano; No. 4—Suzanne Frantz, Soprano; No. 5—Mrs. J. J. Carey, Contralto; No. 6—A. Y. Cornell

worthy success, singing "Care Selve," by Handel; "Spring's Awakening," by Sanderson; "I've Been Roaming," by Horn; "April Morn," by Batten.

Suzanne Frantz, soprano, appeared recently at Lebanon, Pa., in an amateur operatic production, winning encomiums from local press and an offer from a theatrical manager in Philadelphia. She also assisted the Lebanon Quintet, an instrumental ensemble, in a concert at Har-

Reformed Church, Schenectady. Both were soloists in a recent performance of "The Prodigal Son," by Harry B. Vincent, in Schenectady.

Mrs. J. J. Carey, contralto, has been engaged as soloist of the Madison Avenue Synagogue. She is to sing the part of *Germaine* in the forthcoming production of the "Chimes of Normandy" in Albany for the Knights of Columbus.

son, soprano, and David Hochstein, violinist. Miss Peterson sang the "Shadow Song" from "Dinorah" and songs by Schubert, Brahms, Koehlein, Hué, Spross, Leoni, Lieurance, Mallinson and Rogers. Mr. Hochstein was heard in the Wieniawski D Minor Concerto and in a group by Chopin-Auer, Brahms and Siniaglia.

## SANTA ROSA CHORAL SOCIETY

Local Singers Present Program of Lenten Music

SANTA ROSA, CAL., April 20.—Under the leadership of Howard E. Pratt the Santa Rosa Choral Society presented the Rossini "Stabat Mater" and Gounod's "Gallia" before an appreciative audience at the Columbia Theater.

The Choral Society is now in the third year of its existence, and has grown from a membership of forty to its present numbers of one hundred, under Mr. Pratt's enthusiastic leadership. The work of the recent concert exemplified the gratifying progress which is being made, the attack and ensemble being especially fine.

Excellent work was done by the soloists, who were Mrs. J. E. Morrish, soprano; Lucy Van de Mark, contralto; Hugh Williams, tenor, and Robert S. Maile, basso. The next work of the chorus will be the presentation of the Coleridge-Taylor "Hiawatha's Wedding Feast," for which rehearsals have begun.

May Peterson and David Hochstein Join in Connecticut Concert

MIDDLETOWN, CONN., April 7.—The fourth concert of this season of the Middlesex Musical Association took place last night in the Middlesex Theater, bringing two choice soloists, May Peter-

THIS collection of piano pieces is a worthy companion to the same composer's *Dream Pictures*, which has had so favorable a reception. They show the same spontaneous melody, colorful harmony and fluent invention; in addition they reproduce the picturesque special features of Southern environment justified by the title. Having lived in the Creole state the composer has caught his impressions at first hand. The cover is a splendid piece of color printing.

"Mr. Lemont's 'Creole Sketches' are very attractive and valuable in teaching."—*Musical America*.

BOSTON NEW YORK

## OMAHA DELIGHTS IN ITS OPERA SEASON

Pavlova's Company Wins Friends in Nebraska City—Visit of Oberhoffer Forces

OMAHA, NEB., April 18.—Many years have passed since this city has had an opera season at all comparable with the two evenings and matinée of Thursday and Friday by the Boston Grand Opera Company in conjunction with the Pavlova Imperial Ballet Russe at the Omaha Auditorium, under the local management of Lucius Pryor.

Because of unfortunate operatic experiences here in the past, the audiences were not as large as they should have been. This was partially compensated for by the enthusiasm. Interest centered largely in the singing of Maggie Teyte, Felice Lyne, Riccardo Martin and Giovanni Zenatello, all of whom won many plaudits, and Omaha fell in love with the adorable Tamaki Miura. The warmth of our welcome for Anna Pavlova was, perhaps, intensified by a crazy fabrication in Thursday's papers that, owing to a disagreement with her manager, she would not appear here. Conductor Roberto Moranzone held his forces wonderfully in hand. The bills included the following:

"L'Amore dei Tre Re," with "Snowflakes"; "Madama Butterfly," followed by *Divertissements*; "Bohème," with Spanish Dances.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, gave two concerts, matinée and evening, on Thursday. This date coming in conflict, as it did, with the Boston Opera, the two excellent concerts were sparsely attended, even the critics, for the most part, rebelling against too great a demand upon them and deciding in favor of the opera.

E. L. W.

## KLIBANSKY STUDENTS APPEAR

Give Interesting Recital at West Side Branch of Y. M. C. A.

Several of the artist pupils of Sergei Klibansky, the prominent New York vocal teacher, on April 5 gave an interesting song program at the West Side Branch of the Y. M. C. A., reflecting credit on their teacher through their excellent training. First honors should go to Louise Wagner, the soprano, who recently scored a success at her New York début at Carnegie Chamber Music Hall, especially praiseworthy being her rendition of an aria from "Der Freischütz."

Bessie Lane Shepard, a newcomer insofar as Mr. Klibansky's recitals are concerned, was heard to excellent advantage in Liza Lehmann's "Snake Charmer" and a group of short songs in English. Among the others who took part were Elizabeth and Ellen Townsend, who were heard in duets, their voices being well blended. Virginia Magruder pleased with three of Weckerlin's "Bergerettes." The others who took part were Florence McDonough, contralto; Alvin Gillett, baritone; Helen Weiller, contralto, and Ann Hathaway, mezzo-soprano. Claire Rivers presided at the piano.

Harold Bauer and Ossip Gabrilowitsch have canceled their second joint recital in New York, which was to have taken place on May 7.

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## AROUSING INTEREST IN THE FOSTER HOMESTEAD

Pittsburgh Council Adopts Measures to Draw Increased Public Attention to the Memorial

PITTSBURGH, April 17.—It has been nearly one year since the old Stephen C. Foster homestead at Thirty-sixth Street and Penn Avenue was deeded to the city as a gift, but few persons visit it. In order to stir up added interest, the members of the Pittsburgh Council endeavored to have the old Foster piano, now in the Carnegie Museum here, loaned to the homestead, but that could not be accomplished. It is proposed to make a replica of it, in addition to reminding Kentuckians and others that if they have furniture suggesting the period of 1850, they remove it from their attics and send

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it to the homestead. The committee of council having in charge the matter of opening the homestead to the public will make arrangements that will undoubtedly attract visitors to the birthplace of the author of "My Old Kentucky Home." Public inspection will be permitted from ten a. m. to noon and from two to four p. m. daily, which includes Sunday. Some objection was raised to having it opened on Sunday, but this is the only day, it was contended, that many could visit the scene of Foster's childhood. The formal public opening will be announced soon.

The third and last concert of the Lenten series of recitals was given last week in the William Penn Hotel ballroom, the participating artists being Mme. Povla Frisch, soprano, and George Copeland, pianist. Mme. Frisch was a newcomer and made a profound impression in numbers by Beethoven, Schubert, Mozart, Handel and others. Mr. Copeland is not a stranger to Pittsburgh audiences. He played the first movement from the "Sonata Tragica" of MacDowell, followed by three Chopin numbers and a Debussy group.

May Marshall Cobb, one of Pittsburgh's best known sopranos, has been elected to the position of soprano soloist in the West End Presbyterian Church of New York, where she will take up her work May 1. She had been the soprano soloist at the Emory Methodist Episcopal Church, this city.

The Mendelssohn Choir, Ernest Lunt, conductor, gave the closing concert of the season last week, Dvorak's "Stabat Mater" being sung in the first part of the program. The soloists were Anna Laura Johnson, contralto; John B. Siebert, tenor; Rose Leader, contralto, and Adam McNaughton, bass. In the second half, in Mendelssohn's "Hymn of Praise," the soloists were Etta Cunningham, soprano; Edgar Thomas, tenor; Mrs. Emma S. Parenteau, mezzo-soprano, with James B. Meanor at the piano and Walter Fawcett at the organ. E. C. S.

**Alton (Ill.) Chorus Completes Its Twenty-fourth Year**

ALTON, ILL., April 13.—At the Temple Theater the Dominant Ninth Chorus of Alton gave Mendelssohn's oratorio, "St. Paul," last night. This celebrated singing society by this concert completes its twenty-fourth season and the twenty-fourth year of Mrs. C. B. Rohland's association as director. Mrs. Rohland is now formulating plans for a silver jubilee festival, to take place in the Temple Theater a year hence. The soloists were Mrs. A. I. Epstein, soprano, of St. Louis; Mrs. Rose Lutiger Gannon, alto, of Chicago; Clark Shipp, tenor, of Chicago, and La Rue Boals, bass, of New York. The work of chorus, soloists and assisting orchestra throughout the entire performance was a great credit to Mrs. Rohland and her associates. H. W. C.

Cecil Berryman, Omaha Pianist, as Calvé Accompanist

OMAHA, NEB., March 18.—Cecil W. Berryman, pianist, was called upon to accompany Mme. Calvé and her husband, Signor Gasparri, during their engagement at the Orpheum Theater last week. Mr. Berryman did most artistic work and was highly commended by the singers, audience and press. Mme. Calvé presented him to the audience after every performance. Intermediate and advanced pupils of Alice Virginia Davis and Cecil W. Berryman gave an interesting public recital March 16.

Northampton Hears Paul Althouse in Pleasing Recital

HOLYOKE, MASS., April 16.—One of the high lights in the present local musical season was furnished by Paul Althouse's song recital in the high school hall on April 11. The Metropolitan Opera House tenor was in excellent voice and in a generous mood, for he granted five encores to stem the large gathering's insistence. Especially fine was his singing of the "Cuius Animam" from Rossini's "Stabat Mater." Carl Deis accompanied noteworthy. W. E. C.

San Diego Reports Record Advance Sales for New York Symphony

SAN DIEGO, CAL., April 10.—Never in the musical history of San Diego has there been such a scramble for tickets as occurred yesterday, accompanying the first advance sale of reserved seats for the New York Symphony Orchestra concerts, to be given at the Exposition Easter eve and afternoon, under Conductor Walter Damrosch. By ten o'clock more than 1000 seats for the double concerts had been sold and long before closing time Exposition officials felt assured that their guaranty was practically secured. W. F. R.

## OUTDOOR SHAKESPEARE FESTIVAL FOR ROCHESTER

City's Musical and Dramatic Organizations to Unite—End-of-the-Season Recitals

ROCHESTER, N. Y., April 13.—The British Relief mass meeting which was held on Sunday afternoon, April 9, was assisted by Leila Livingston Morse, soprano; William Morse Rummel, violinist; Robert L. Monaghan, tenor; Clyde H. Miller, bass, and Mabel Krog, accompanist. The attendance was large and the artists were all cordially received.

On Monday evening, April 10, Eduardo Barbieri, a violinist of whom Rochester is justly proud, gave a recital at the Fine Arts Building, the hall being filled with an appreciative audience. His playing is full of color and temperament and his technique is adequate. William C. Sutherland assisted at the piano.

The last of the morning recitals for the season was given by club members of the Tuesday Musicals on April 11 at the Regent Theater, and it brought a fitting close to a brilliant series. The artists were Marguerite Goetze Kellner, soprano; Mrs. Carl Huber, pianist, and Charlotte Gregg assisting, at second piano, three musicians in the front rank of Rochester artists. Mrs. Huber gave Scharwenka's Concerto, Op. 32, a brilliant performance, ably seconded by Miss Gregg. Mrs. Kellner's fine musicianship, well trained voice and excellence of interpretation afforded great enjoyment. Included on her program were Frederic Ayre's "Where a Bee Sucks," and Arthur Farwell's "Ruined Garden," which latter she gave a splendid rendering. She was ably accompanied at the piano by Mary Harrison.

Dr. Mason D. Grey of the East High School, president of the local branch of the National Drama League, has been working hard for the last five or six weeks starting a campaign of interest in the coming Shakespeare Tercentenary celebration. Dr. Grey addressed the Community Chorus in an interval of rehearsals on Monday evening, and sketched an outline of what is being done in getting the whole city to co-operate in the week's celebration in June. The Saturday of that week is to be devoted to an out-of-

door festival at Genesee Valley Park, when all the musical, dramatic and other organizations will act or sing in different groups throughout the park, each individual in all the assembled multitude to be garbed in Shakespearean costume.

Harry H. Barnhart, director of the Community Chorus, addressed a parents' meeting at No. 24 School on April 11, on the subject of community singing, and aroused much interest and enthusiasm. He led the audience in singing familiar songs, in illustration of what may be accomplished and also sang some solos in his fine baritone voice, with Mary Ertz Will at the piano. M. E. W.

Zoellners Conclude Artist Recital Series in Nashville

NASHVILLE, TENN., April 12.—The Zoellner Quartet appeared at Ward-Belmont College in this city last night, as the concluding number of a series of artist recitals, including those by Frances Ingram, Fannie Bloomfield Zeissler, Angelo Cortese, the Fuller Sisters and the Minneapolis Orchestra. Coming at the close of a brilliant season, they were received with enthusiasm, which their work richly deserved. Especially interesting was a group of Indian numbers from the pen of Charles Skilton of the University of Kansas. It was an interesting reflection that the music of the American Indian has advanced in the estimation of musicians so far as to be included in chamber music. C. C. W.

Sioux City (Iowa) High School Chorus Gives "Pinafore"

SIOUX CITY, IA., April 7.—The High School Opera Club, under the leadership of Frank E. Percival, director of music in the High School, gave Gilbert and Sullivan's "Pinafore" as one of the High School's Lecture Course numbers Thursday evening before an audience that filled the spacious High School Auditorium. The High School Orchestra was the accompaniment.

Joseph Sheehan made his appearance here yesterday in "The Bohemian Girl," at the Grand Theater. Other artists with him were Mirth Carmen, Arthur Deane, Elaine De Sellem and Robert White. F. E. P.

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"Her tone, marble under velvet."—KANSAS CITY STAR.  
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## ST. LOUIS ORCHESTRA DEFICIT \$32,833

A Sum Considerably Less Than  
in Preceding Year—A Policy  
of Expansion

ST. LOUIS, April 15.—The St. Louis Symphony Orchestra, according to a recent statement made by A. J. Gaines, the manager, had a deficit for the season amounting to \$32,833.66. To meet this the Symphony Society has collected \$24,411.65 in guarantee fund subscriptions and has pledges for the balance. It is reported that the deficit is considerably less than last year and the management has started on an active campaign to raise a guarantee fund of \$50,000 for next season. It is hoped that with this guarantee at least fourteen more instruments may be added to the orchestra, primarily in the string section, which would place it on a plane with other leading symphony orchestras in the United States. With this additional financial support it is hoped that at least thirty or forty concerts may be given outside of St. Louis.

The orchestra up to the present time has reached about the highest degree of efficiency that it can obtain and it is hardly possible to elevate it to a more perfect state without the addition of more men. In conformance with these plans, contracts have already been signed for the appearance of the orchestra at Urbana, Ill., and Dayton, Ohio, which is the farthest East it has ever gone. An effort will be made to visit such cities as Indianapolis, Louisville, Columbus and others of similar size in the central West. This will be made possible through the guarantee of \$10,000 as a touring fund.

The last concert of the season by the Morning Choral Club was given Thursday night at the Odeon in the presence of a capacity audience and conducted, as usual, by Charles Galloway. Work on the forthcoming joint concert with the Apollo Club had in no way detracted from the high character of the performance on this occasion, and the various numbers were sung with much effectiveness. The soloist was Lambert Murphy, tenor, who sang French, German, Italian and English songs. His work was so well liked that he was forced to add several extra numbers, which were also sung in English. Mr. Murphy possesses a voice of beautiful quality and sang with much feeling and expression. The piano accompaniments were played for both chorus and soloist by Mrs. Carl Luyties in a highly acceptable manner.

The third Kunkel concert was given Friday evening in the Wednesday Club Auditorium. Mr. Kunkel was assisted by John F. Kiburz, first flutist of the Symphony Orchestra; Gertrude Leventhal, pianist, and Homer Moore, baritone.

Ernest R. Kroeger's fifth Lenten recital was made particularly interesting by the performance of compositions exclusively by the performer, who was assisted by Louis Templeman, baritone, and Ellis Levy, violinist. The program contained Suite in F Minor, Op. 33, for piano, and a group containing "Elegie," "Under the Leaves," "Momento Capriccioso," "By the Waters of Lethe," "Chant Arabe," and "March of the Indian Phantoms." Mr. Templeman sang "Memory," a Song Cycle, Op. 66, and Mr. Levy assisted in the Sonata in F Sharp Minor, Op. 32, for violin and piano. It was a most enjoyable concert throughout.

Rehearsals have been in progress during the last few weeks for the public performance in concert form of Verdi's "Aida," which will soon be given by six local soloists and a chorus of 600 voices from the pupils of the various high schools in this city, all under the direction of E. L. Coburn, superintendent of music in the public schools. The concert is planned for the early part of May.

HERBERT W. COST.

"American Day" with Bridgeport (Conn.)  
Wednesday Musical Club

BRIDGEPORT, CONN., April 13.—Yesterday was "American Day" with the Wednesday Afternoon Musical Club of this city. With one exception (the "Quis est Homo," from Rossini's "Stabat Mater"), native compositions were brought forward. Represented were Henry K. Hadley (there being given his difficult Japanese cantata for women's voices, "The Legend of the Fate of Princess Kiyo"), Arthur Hartmann, A. Walter Kramer, Edwin Grasse, Ward-Stevens, MacDowell, Sidney Homer and Oley Speaks. The cantata, under Mrs.

Henry L. Bishop's direction, was surprisingly well done. Participating as soloists were Mrs. Bishop, Esther Berg, Mrs. F. B. Granniss and Mrs. Frank Munich. The rest of the program was interpreted with good results by Jean Stockwell, Ethel Pigg, Mrs. Ada Tuck Whitaker and Mrs. Robert Hard.

W. E. C.

### MARY ZENTAY WINS PRAISE

Violinist and Marguerite Hussar Join in Attractive Program

It was Hungarian night at the Princess Theater, New York, on April 16, when a joint recital was given by Mary Zentay, violinist, and Marguerite Hussar, mezzo-soprano. Miss Zentay revealed the vigorous, virile quality of her playing in the Saint-Saëns B Minor Concerto, which she played with refreshing verve and abandon. Further offerings in which she manifested the vital buoyancy of her art were the Wieniawski "Faust" Fantasie, Hubay's "Zephyr," Schubert's "The Bee" and the



Mary Zentay, Talented Hungarian Violinist

Pugnani-Kreisler Prelude and Allegro. Miss Hussar's vocal abilities were set forth in the Verdi "O Don Fatale" and two sets of songs, the American group comprising "The Cry of Rachel," Salter, "Joy of Spring," Woodman; "For a Dream's Sake," A. Walter Kramer, and "Peace Triumphal," Marshall-Loepke.

Mary Zentay, the brilliant young Hungarian violinist, is now under the management of Emil Reich, of 1531 Broadway, New York. Since her arrival in New York last November Miss Zentay has appeared with great success on various occasions. Remarkably successful on the various concert stages of Europe, this young artist has repeated her success here, the press of this country being enthusiastic in its praise of her splendid playing and interpretations. She played with Sousa's Band at the Hippodrome.

Turkish Acrobats and "Dance of Hours" in "Bohemian Girl" at Montclair

MONTCLAIR, N. J., April 15.—At last Montclair can boast of having had opera added to its repertory of musical events, for the Aborn Opera Company gave a fairly good production of "The Bohemian Girl" in the Montclair Theater on Thursday evening. In the first place, the first opera in Montclair was successful from a financial viewpoint, nearly every seat being sold. The principals were Francis Tyler, George Dunstan, Edith Allen and Mildred Rogers. There were several novelties added to the traditional play, such as the clever "turn" done by a troupe of Turkish acrobats during the Fair scene. During the third act the "Dance of the Hours" from "La Gioconda" was given very prettily as another novelty. Manager Wellenbrink, of the Montclair Theater, was complimented on his progressiveness in bringing opera to our doors, and it is hoped that this will prove but a first step toward a series of local operatic productions.

W. F. U.

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## WELCOME LUCY GATES AND YOLANDA MÉRÖ

Soloists Score Triumph in Third Concert of Liederkranz Society

The third concert of the season was given by the Liederkranz Society in the concert hall of its New York clubhouse on Sunday evening, April 9. Lucy Gates, the young lyric soprano, and Yolanda Mérö, the Hungarian pianist, were two admirable soloists to lend luster to a program in which the male and female choruses of the society and an orchestra under the direction of Otto A. Graff furnished much that was enjoyable.

The male chorus sang Neumann's "Warnung vor dem Rhein" and works by Brambach, Kirchl and Girschner very ably, while the section of women's voices was heard in compositions by Othegraven and Hiller. Together they closed the program, supported by the orchestra, in Raff's rousing "Morgenlied." The opening orchestral number was the Mendelssohn "Midsummer Night's Dream" Overture.

Miss Gates established herself at once in the graces of her hearers by her polished singing, with orchestral accompaniment, of the "Czardas" from Strauss's "Fledermaus," an aria which is unquestionably one of the most taxing things a coloratura soprano can choose. She sang it with baffling technical accuracy, with verve and dash and, at the same time, with due regard for nuances. Her group of songs with piano, Mr. Graff assisting her was another triumph. Schubert's "Ave Maria," his "Haidenröslin" and the Alabieff "Nightingale" comprised the group, sung with the finished art of the *liedersinger*. Miss Gates is, indeed, an artist who can sound the inner meaning of *lieder*. She was recalled a number of times and forced to add extras.

Mme. Mérö won an ovation with a performance of Liszt's "Hungarian Fantasy" that was a revelation of fiery, well balanced pianism. The Magyar melodies, which Liszt has set so attractively in this

work, she knows as do few who essay the composition and she made them wonderfully appealing. Technically she was at her best and in her group of short pieces by Mendelssohn-Chopin and Aggházy she again scored heavily, receiving resounding applause.

Ethel Leginska and Mrs. MacDowell in San Antonio Recital

SAN ANTONIO, TEX., April 8.—Nothing in ordinary description will give any very definite idea of Ethel Leginska's playing at the Mozart Society's concert April 5. None of the ordinary phrases about piano playing does justice to her. The audience recalled her from four to eleven times after her various numbers, and she was called on to play seven encores. I cannot but believe that her greatest charm is in her abundance of life—an abundance that makes her tones vibrant with living sweetness, human emotions and makes her not simply an artist in the "correct" sense of that word, but the truthful interpreter of whatever emotions she would.

The musical clubs of San Antonio united in bringing here Mrs. Edward MacDowell and she gave an illuminating lecture-recital of compositions by her husband at Beethoven Hall. C. D. M.

Casals Heard in Brilliant Concert at Smith College

NORTHAMPTON, MASS., April 13.—The celebrated Spanish cellist, Pablo Casals, gave the seventh concert in the Smith College course on last evening in Greene Hall. Assisted by Jean Verd, pianist, he played with finesse and consummate mastery a program which included Handel's G Minor Sonata, the Saint-Saëns A Minor Concerto and numbers by Bach, Beethoven, Mozart, Fauré and Moor.

W. E. C.

Graduating Recital Presents Columbia College Students

COLUMBIA, S. C., April 15.—Dr. John H. Earnshaw, director of the music department at Columbia College, presented in recital recently two members of his piano forte graduating class, Genevieve Stevenson and Ora Huckabee. The young women were assisted in the excellent program given by the Singing Club of the college.

## DALLAS MOZARTS GIVE LAST CONCERT

Harold Henry Heard With Behrends Forces in Closing Program of the Year

DALLAS, TEX., March 29.—The Mozart Choral Club and Orchestra, Earl D. Behrends, conductor, were heard in the last recital of the season on March 21. The Club presented Harold Henry, pianist, and, as usual, a full house greeted artist and club. Mr. Henry is an artist who never fails to hold the attention of his audience with his thorough technique, his temperament and fine tone coloring. Of his various offerings the "Prestissimo," by Scarlatti; "A Song from the East," by Cyril Scott, and the Grieg "Ballade" were the favorites. He was compelled to respond to several encores.

The Mozart Club had to repeat part of the "Carmen" number, and it gave the Sextet from "Lucia." The orchestra played the "Pique Dame" Overture in a manner that older organizations might envy. The Choral Club now numbers sixty members and the orchestra eight-



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teen. The club is receiving calls from various towns in the State for dates.

Mr. Henry was tendered a luncheon at Lancaster, at the home of Winifred Hubert, and he motored down there with Dr. and Mrs. Morey, also honor guests. After the concert at the Opera House a reception was held in the Watkin Studios. Miss Hubert was assisted in receiving by the following:

Mr. and Mrs. Earle D. Behrends, Mrs. Cora E. Behrends, Dr. and Mrs. C. L. Morey, Mr. and Mrs. W. J. Fried, Mr. and Mrs. A. L. Harper, Mrs. Minnie Tufts, Kate Hammons, Octavia Tufts and Eleanor Harper.

L. M.

## GRETA TORPADIE CHARM斯 HER HEARERS IN RECITAL

Singer Presents Two Attractive Songs in Manuscript—Coenraad V. Bos Her Admirable Accompanist

Greta Torpadie gave another of her interesting song recitals at the Princess Theater on Monday afternoon, April 10. Her program of French, German, English and Scandinavian songs was exceedingly well planned.

Miss Torpadie uses her voice artistically and skilfully, and invariably secures the effect that she strives for. Her frank manner, that carries a direct appeal with it, together with a prepossessing personality, is of invaluable aid to her as a *liedersänger*. Her Scandinavian songs had the peculiar native touch that only one conversant in the language can hope to attain. A song in manuscript, "I'm Tellin' Ye Gudbye," of Tweedy was very effective and had to be repeated. "My Fawn" of Jonson, another manuscript number, proved decidedly worth a frequent hearing in public.

Miss Torpadie responded to the insistent demands of her hearers by giving as encores "To a Messenger" of La Forge and the "Dutch Serenade." Miss Torpadie was indeed fortunate in having the services of Coenraad v. Bos as an accompanist.

H. B.

## ENGLEWOOD, N. J., CONCERT

Woman's Club Presents Group of Well Known Artists

An excellent concert was given at St. Paul's Church, Englewood, N. J., on Monday afternoon, April 10, under the auspices of the Music Department of the Women's Club by Gretchen Hood, soprano; Nicola Thomas, violinist; William Simmons, baritone and William Janaushek, organist.

Mr. Simmons delivered in a most sympathetic manner Handel's "Where'er You Walk," songs by Floridia and Huhn and the aria, "Vision Fugitive" from Massenet's "Hérodiade." His fine baritone voice and sincere art were highly praised. In Tchaikovsky's Melodie, Bach's E Major Gavotte, the Wagner-Wilhelmj "Prize Song" and a group of numbers by Borowski, Chopin, Ries and Drdla. Miss Thodmas was welcomed. She played her pieces with round and sonorous tone, capable technique and musical intelligence. Miss Hood, who is studying under Mme. Gina Ciaparelli Viafora, made a fine impression in Handel's "Care Selve," Campra's "Charmant Papillon," the "Ave Maria" from Bruch's "Cross of Fire," Gounod's "Ave Maria" and Mozart's "Il Re Pastore." Her singing gave much pleasure to her hearers.

Mr. Janaushek played organ works by Rachmaninoff and Widor finely.

Jeanne Jomelli Receives Ovation from Hearers in Bellingham, Wash.

BELLINGHAM, WASH., April 10.—Jeanne Jomelli, the noted operatic soprano, was the soloist at the April 7 concert of the Davenport-Engberg Orchestra. Her accompanist was Mrs. David Livingstone Soltau of Tacoma. The concert was a brilliant event, musically and financially, and Mme. Jomelli received an ovation.

A. W. R.



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"Miss Baker, widely known, not only for her concert work, but for the large number of her records made for the Victor Talking Machine Company, possesses a beautiful voice of wide range, always sweet and of a fine carrying power, and on each of her appearances last evening, she was enthusiastically received, responding time and again to encores."—Sioux Falls, S. D., Press.

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## TALLAHASSEE PRAISE FOR GODOWSKY'S ART

Pianist Heard in Program from Romanticists at Florida State College

TALLAHASSEE, FLA., April 15.—Without doubt the finest musical event in the history of the Florida State College for Women was the recital by Leopold Godowsky on Saturday evening, April 1. Godowsky's program was well chosen from the romanticists, beginning with Schumann's "Carnaval." This composition in its many and varied movements gave an opportunity to study the pianist in various phases of his art. He proved in the first place an honest player. His technique is monumental, and he is a deep thinker, entirely engrossed in his subject, though able to enter into the merriment and pranks of the carnival jesters. He has no mannerisms. There is no lost motion in his playing.

A Chopin group followed the Schumann offering. Of these numbers the soft *lento* part of the F Minor Fantasie will remain with hearers as one of the gems of piano interpretation. The ease

and delicacy of his double thirds in the Etude was marvelous.

Liszt's "Campanella" was perhaps the favorite with the audience, the artist responding with Liszt's "Gnomereigen" as an encore. The program closed with the stirring Schubert-Tausig "Marche Militaire."

Sembach and May Peterson to Sing d'Indy Work in Boston

Johannes Sembach, tenor of the Metropolitan Opera Company, and May Peterson of the Opéra Comique, Paris, will be the principal soloists at the third concert of the Cecilia Society of Boston on May 4. In this concert "Le Chant de la Cloche," by Vincent d'Indy, is to be performed for the first time in America. Chalmers Clifton, conductor of the Cecilia, a former pupil of d'Indy, sang in the chorus when the work was given in Paris three years ago under the composer's direction.

Greta Torpadie and Miguel Llobet will appear in joint recital at the studio of Hartwell Cabell on April 30. This will be Mr. Llobet's last appearance in America this season. Miss Torpadie and Walter Vaughn will sing the operetta, "Her Brother," by May Helen Brown, in Montclair on May 2.

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## BUSCH FORCES GIVE CHILDREN'S CONCERT

Orchestra Plays Fine Program—  
New President to Head Association

KANSAS CITY, Mo., April 25.—The Symphony Orchestra gave a free concert at Convention Hall Saturday morning, April 15, for the school children of the city. The program was made up of popular and classic compositions. The hall was filled with children and their attention during the program, together with their hearty applause, showed that the concert was highly appreciated. Mendelssohn's "Spring Song" seemed to be the favorite number.

The Symphony Orchestra gave its final concert for this season this afternoon. The Symphony, No. 6, of Glazounoff was played for the first time in Kansas City. The colossal work was played very acceptably. Mme. Sundelius, soprano, was the soloist. This is her second appearance in Kansas City and by her beautiful voice and finished work she won the hearts of her audiences anew. She sang the aria from "Louise" and "Solveig's Song," besides giving a group of songs with piano accompaniment.

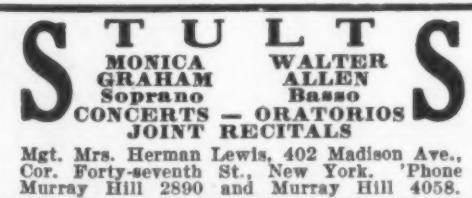
Phil Toll has been elected president of the orchestral association. Mr. Toll has a vision for Kansas City along musical accomplishment. In five years the orchestra has been maintained by the earnest endeavors of a few. Because of its having no great financial backing, Carl Busch, conductor, has had to be satisfied with two rehearsals a week and the players have had a meager salary for their services, but there has been a strong loyalty in the organization and the programs given have kept pace with programs played by such organizations as Minneapolis and Chicago maintain. In some instances the work has been unfinished and not up to the director's standard, but on the whole, considering the equipment and the limited number of rehearsals, the orchestra has done excellent work. With Mr. Toll at the helm there have been such helpers as Mrs. Carl Busch, Mrs. George W. Fuller, Mrs. J. D. Bowersock and many others who have freely given their services.

The closing concert of the Fritschy series was given Tuesday afternoon at the Schubert Theater. Fritz Kreisler's recitals have been the acme of success in the Fritschy series for two years, and Tuesday's concert was a splendid closing climax. The famous violinist played to a capacity house, with more than a hundred places added on the stage. The great artist repeated his usual successes, his own compositions and arrangements being especially appreciated.

Myrtle Irene Mitchell closed her splendid series with two excellent attractions last week, Ruth St. Denis in many striking new dances on Thursday afternoon, and Friday afternoon the New York Philharmonic Orchestra, with Josef Stransky, conductor.

Gaul's cantata, "Joan of Arc," was given at the South Methodist Church on April 18. Arthur McIntyre directed a chorus of sixty voices. The soloists were Mrs. Arthur McIntyre, soprano; Paul Baltz, tenor, and David Grosch, baritone.

Kansas City Association of Organists gave a program at the Westport Presbyterian Church, April 20. Harriet Barse, Helen Palmer, Miss Knapp and Hans Feil, organists, assisted by Neil



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For a number of years Americans have read of the success in Europe of the Indianapolis violinist, Eddy Brown, who returned to his native land this season to make his début here. He has been welcomed by the press and concert-goers as one of our most interesting and successful talents.

### ST. PAUL ARTISTS HEARD IN A CHOPIN RECITAL

Piano and Vocal Numbers Preceded by Lecture—Local Artists Also Appear in Chamber Recital

ST. PAUL, MINN., April 14.—An event of more than ordinary interest among musicians was the Chopin recital given in the St. Paul Hotel Thursday evening by Bessie Parnell-Weston, pianist; Alma Peterson, soprano; Caryl B. Storrs, music critic of the Minneapolis Tribune, and Kate Dousman Williams, accompanist.

Dr. Storrs's very interesting talk, nominated "Chopin and His Work," constituted the prelude to a program consisting otherwise of the Twenty-four Preludes and five songs by the Polish composer, with an addenda of American songs sung by request by Miss Peterson.

Mrs. Weston played the entire list of Preludes with technical sureness dominated by mental poise and emotional vitality. Her accomplishment was of importance and so acclaimed by an intent audience.

Alma Peterson appeared in the costume of the Polish peasant. Her Chopin songs were "The Maiden's Wish," "Lithuanian Song," "My Sweetheart," "A Melody" and "My Delight." Miss Peterson's always beautiful voice seemed to take on new loveliness in these charming love songs. With the exception of Liza Lehmann's "There Hang My Garlands," the closing group of songs represented American composers. Rogers's

McGinness, violinist, and Maude Parker, soprano, gave the program.

Clarence D. Sears gave the last organ recital in his Lenten series at St. Paul's Church, on Thursday, April 20. Mrs. George Stephens, soprano, assisted.

S. E. B.

#### FORSYTH (Ga.) COLLEGE STUDENTS GIVE INTERESTING RECITALS

FORSYTH, GA., April 18.—Students of Bessie Tift College have been heard this month in a number of pleasing programs. Margaret Robertson of New Orleans, La., a graduate pupil of the college, gave a piano recital on Monday, April 3, assisted by W. L. Thickstun, head of the music department. Agness Acree, another graduate pupil, appeared in recital on April 10, and Marguerite Cooper of Fitzgerald, Ga., was heard in violin recital recently. A large audience of music-lovers also welcomed Kathleen Morris of the piano department in a well arranged program of classic and modern music.

During the first fortnight in May Francis Rogers will sing at several well-known educational institutions: May 3, Groton (Mass.) School, song recital; May 4, soloist with New Haven String Orchestra, and May 13, Phillips Exeter (N. H.) Academy, song recital.

Ignace Paderewski attended a national league baseball game in Brooklyn last week and a foul fly hit into the grand stand missed striking him on the head by about a foot. The pianist left the grounds a few minutes later.

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"MASTER OF THE SONG WORLD"

"The Star," "The Wings of Morning," by Haydn-Wood, Homer's "Sing to Me, Sing" and Mrs. Beach's "The Year's at the Spring" concluded the program. Kate Dousman Williams was the efficient accompanist.

A succession of events featuring local artists includes the chamber music recital given Monday evening by Maximilian Dick, violinist; Edith Adams Dick, cellist, and Franklyn Krieger, pianist. Each is a well-established and highly regarded artist, and together they constitute an ensemble with a recognized following. The program Monday night consisted of Schubert's Trio in E Flat, Op. 100; Grieg's Sonata, for 'cello and piano, Op. 36, and Mendelssohn's Trio in C Minor, Op. 66.

F. L. C. B.

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Dr. H. A. CLARKE.  
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## DAMROSCH PLAYERS IN SEATTLE CONCERT

New York Symphony and Hofmann Give Brilliant Program  
Local Composers Heard

SEATTLE, WASH., April 12.—The combination of the New York Symphony Orchestra with Josef Hofmann, pianist, as soloist, April 7, was of such intense interest to music lovers that the house was sold out several days in advance. The orchestra was heard again Saturday afternoon by a well-filled house. Excerpts from "Iphigenia in Aulis" by Walter Damrosch were alluring, and Grainger's "Molly on the Shore," "Irish Tune" and "Shepherd's Hey" were played in a way to please the most exacting critic. While in Seattle Mr. Damrosch graciously gave a hearing to Rosamond Crawford, an eighteen-year-old pianist, pupil of Silvio Risegari. He praised her talent and training.

The Seattle Clef Club, composed of professional men musicians, gave its second annual manuscript concert on April 1. Of the dozen or more composers in the organization only four were represented on the following program of noteworthy excellence:

"Consolation," "The Swallow's Proposal," "Maiden's Thoughts," "Tormenting Love"—Lief Sprock Haslund, Frederick K. Haslund, baritone; "Love's Philosophy," "Crossing the Bar," "How Shall I Know"—Clifford W. Kantner, Leah Miller, contralto; Sonata in C Major for violin and piano—Carl Ellis Eppert, Francis J. Armstrong, violin, and Ferdinand Dunkley, piano. Song Cycle for four voices, "A Wreath from the Garden of Flowers"—Ferdinand Dunkley, Mrs. S. E. Brush, soprano; Mrs. Fletcher Lewis, contralto; Frederick Langdon, tenor; Charles Stone Wilson, baritone.

The composers were the accompanists. The Philharmonic Orchestra presented an excellent program April 9, the last popular concert of the season. The soloists were John J. Blackmore, pianist, who played the Grieg Concerto, Op. 16, and a Chopin group. Hiram Tuttle, baritone, of the Standard Grand Opera Company, sang the aria "Dio Possente." The orchestral number was the Grand Festival March, No. 2, Op. 63, by Max Donner of Seattle. A. M. G.

**Damrosch Orchestra Attracts Big Sioux City Audience**

SIOUX CITY, Iowa, April 20.—Walter Damrosch and his New York Symphony Orchestra attracted a phenomenal audience to the Auditorium recently. The program numbers were new to Sioux City audiences, who heard the New York Orchestra for the first time. The concert was under the direction of the Woman's Club. F. E. P.

**Bloomfield Hears Quartet of Soloists in Attractive Program**

BLOOMFIELD, N. J., April 22.—A concert was given here at the First Presbyterian Church Guild recently by Cora Remington, soprano; Litta Grimm, con-

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tralto; George Rasely, tenor, and William Simmons, baritone, assisted by Mrs. William S. Nelson at the piano. In the miscellaneous part of the program Mr. Simmons scored in songs by Quilter, Class and La Forge; Miss Remington in songs by Campbell-Tipton and Hawley; Mr. Rasely in songs by Clay, Crist, Luckstone and Leoncavallo, and Miss Grimm in songs by Ward-Stephens, Wilson G. Smith and Rachmaninoff. The second half of the program was devoted to a worthy performance of Liza Lehmann's "Alice in Wonderland."

### PAQUITA MADRIGUERA HEARD

Young Granados Pupil Gives Interesting Exposition of Her Skill

In the host of young musicians who have chosen this spring to give evidence of their pianistic skill, one of the most interesting was the début recital at Aeolian Hall, on April 15, of Paquita Madriguera, a fifteen-year-old pupil of Enrique Granados, the composer of "Goyescas."

Señorita Madriguera had been heard previously in private recital, but at her Aeolian Hall appearance she appeared both as composer and pianist, playing a group of six of her own compositions—one said to have been composed at the age of five—that showed a marked rhythmic sense.

The Beethoven Sonata, Op. 81; Liszt's "St. Francis Walking on the Waves," two Chopin pieces and the Mendelssohn "Variations Sérieses" served to show the remarkably fine technique of the young performer, together with a fire and brilliancy uncommon in one of immature years. Certain individual tendencies are very evident in her interpretations, and if Miss Madriguera continues in the way begun she would be reckoned among the serious pianists a few years hence.

There was a fair audience present, that numbered a large representation of the young pianist's countrymen, and both applause and floral offerings were generous.

M. S.

### BALLET OF POCOHONTAS

Massin Using American Indian Romance as Theme of New Work

Leonide Massin, one of the leading dancers of the Diaghileff Ballet Russe, is writing an American Indian ballet, based upon the romance of Pocahontas and John Smith and it is said that he will dedicate it to Mrs. Woodrow Wilson, a descendant of the Indian princess. Massin saw an Indian for the first time, one of a band of Sioux in paint, feathers and blanket, visiting Washington, D. C., when the Diaghileff troupe was appearing in that city. Massin witnessed an exhibition of the Indians' war dance and was fascinated. Then he visited the Smithsonian Institution with Ernest Ansermet, the Diaghileff conductor, and they made a study of the musical instruments of the Indians, the pipes and tomtoms, and the descriptions of the moon dance, the nuptial ceremony and funeral rites. Ansermet is at work on the scenario, and to Leon Bakst, the scenic artist, have been sent colored prints of the American Indian and old engravings of the Pocahontas story.

It is Massin's intention to have the production ready for rehearsal upon the ballet's return to Europe and to show Europeans first a Russian ballet conception on an American theme.

**Omaha Artists in Praiseworthy Performances**

OMAHA, NEB., April 12.—A musicale of unusual merit was given yesterday afternoon when the D. A. R. presented Martha Greene, soprano, who sang delightfully; Luella Anderson, who played some excellent violin numbers, and Henrietta Rees, who officiated in the double capacity of soloist and accompanist and whose work is always thoroughly artistic. Another concert event of interest was the appearance of Mr. and Mrs. Thomas Kelly last evening, at the Y. M. C. A. Auditorium, under the auspices of the Ladies' Society of St. Mary's Avenue Congregational Church. Mrs. Kelly was never in better voice, singing with fine tone and remarkable breath control, and Mr. Kelly's work was particularly noteworthy for its *legato* work. Martin Bush, at the piano, left nothing to be desired.

E. L. W.

## SPOKANE CLUB GIVES EVENING OF MOZART

Soloists from State College Heard  
—Mendelssohn in Varied Program

SPOKANE, WASH., April 18.—A fair audience assembled to hear the fifth monthly program of the Musical Art Society which was given by Ina Wright Herbst, soprano; Gottfried Herbst, violinist, and Herbert Kimbrough, pianist, of the State College of Washington, at the Vincent Methodist Church. The evening was devoted to Mozart.

At the recent Mendelssohn Club concert the Marie Antoinette ballroom at the Davenport was crowded with an audience which showed marked appreciation of the program given. H. W. Newton, conductor, has brought the chorus to a high state of efficiency. "The Two Grenadiers," by Schumann, lent itself well to choral treatment. "Lochinvar" was taken in most spirited fashion, E. T. Blount's fine bass being heard to advantage in the incidental music. The closing number, the "Nun of Nidaros," was the most ambitious of the evening and given with much perfection of detail. Pauline Elizabeth Turner, besides singing the solos effectively, gave much pleasure in a group of songs, of which Cadman's "Hidden Song" was the most successful. C. Olin Rice played the accompaniments in his usual efficient manner.

M. S.

**Havrah Hubbard to Appear on Program of Federated Clubs**

Havrah Hubbard, whose opera talks have become so popular this season, is to have a prominent place on the musical program at the forthcoming Biennial Convention of the General Federation of Women's Clubs to be held in this city the last of May. Mr. Hubbard has recently made a tour of the West, and

among other places appeared in Kansas City. The subject of his talk on that occasion was "The Love of Three Kings." His talk was given a few days before the appearance of the Boston Grand Opera Company in Kansas City, and was attended by a very large audience.

### BOSTON TO HEAR ASTRID YDEN

Swedish Harpist Will Display Her Art in Recital with Marie Sundelius

Astrid Yden, the brilliant Swedish harpist who is making her first appearance this season before the American public, adds distinction to the list of her countrywomen headed by Marie Sundelius and Julia Claussen, who have already found fame and favor in this country. Miss Yden will be heard in a concert at Tremont Temple, Boston, on April 29, where she will share the program with Mme. Sundelius. She has also been in receipt of many requests for her services for next season, and her management, Winton and Livingston, are now booking an extensive tour for her.

During the past week Miss Yden has made several records for the Edison Company, which will be put on the market in the very near future. Miss Yden was heard at a benefit concert at the Ritz-Carlton Hotel, New York City, in January; before the Press Club, at the Waldorf-Astoria, in February, and at a recital in Concord, N. H., on March 10. She will probably make her appearance in Brockton, Mass., after her Boston engagement.

### Roman Sterne in Macfarlane Cantata

Roman Sterne, the baritone and New York vocal teacher, was the soloist in Macfarlane's "Message from the Cross," given on Palm Sunday evening in St. Ann's Church, New York. That his listeners were agreeably impressed was obvious from the close attention with which they followed his recitations and solos. He sang with true fervor, taking the more solemn utterances with deliberateness and dignity.

## RODERICK WHITE

We are all familiar with the three R's—the Readin', 'Ritin' and 'Rithmetic of classic school-instruction. The fundamentals of violin-playing might likewise be called the three T's—Tone, Technic and 'Terpretation. That Roderick White is considered proficient in all three essentials the weight of evidence daily accumulating from recent appearances, clearly shows.

### INTERPRETATION

*Los Angeles Times*—Scored a marked success with the keen youthful vigor of his interpretations.  
*Santa Barbara Press*—Is exceedingly enjoyable in his interpretations of the classics.  
*Tacoma Daily News*—The sincerity of Mr. White's interpretations appeals to his audiences.  
*Des Moines Tribune*—Has a fine feeling for dramatic values.  
*San Francisco Bulletin*—A rare and beautiful quality about every note of his work.  
*San Francisco Chronicle*—He has a nice sense of form.  
*Los Angeles Examiner*—Sympathetic interpretation.

### TONE

*N. Y. Sun*—Largeness and warmth of tone.  
*N. Y. Tribune*—Pure and even.  
*N. Y. Herald*—His tone in particular is worthy of comment. It is large and expressive.  
*Tacoma Wash., News*—Sweet tone appeals to his audience.  
*Pittsburg Dispatch*—His tone is warm, elastic and ingratiating.

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## H. T. BURLEIGH: COMPOSER BY DIVINE RIGHT AND "THE AMERICAN COOLERIDGE-TAYLOR"

Remarkable Career of This Singer Who Is a Musician, and Musician Who Is a Seeker After Cosmic Truth—As a Boy He Stood in the Snow for Hours to Hear Joseffy Play in the House of the People to Whom the Lad's Family Were in Service

YOU have surely heard, or heard of, Harry Burleigh. Perhaps you have been present at one of Kitty Cheatham's delightful afternoons, when she has brought him out to assist her in the presentation of negro spirituals? Or you have heard him sing at St. George's Church, New York, or at the Temple Emanu-El? Again in your vocal studies you have learned his song "Jean," a song which though simple in its structure has a note of sincerity in it that has won it the approval of thousands upon thousands.

If you have met with his work you will wish to know his unique career. For unique it is. Whether there are a half-dozen musicians in this country to-day who have risen to prominence in as unconventional a manner as he has I doubt very much. Merit, and merit alone, has lifted him from obscurity to his present position. He has lived and suffered and to-day he is coming into his own, he is winning praise from musicians who withheld it, until he showed that he had in him not the average attainment of a composer of singable songs, but the extraordinary gifts to which his present output in the department of the art-song testifies.

### A Self-Made Musician

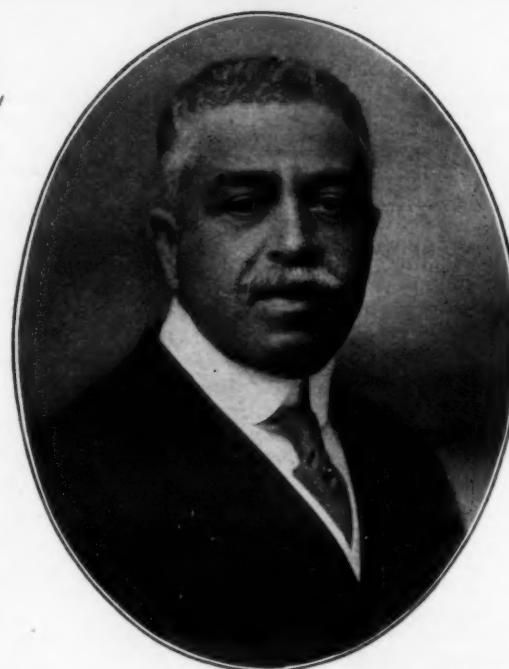
The self-made business man is in America no *rara avis*; I am inclined to think that the self-made musician still is. Almost everybody who has forged his way to the front in music has had the aid of some person, who has interested himself in his behalf. H. T. Burleigh has worked his way forward, almost without aid. That is, he had, of course, the assistance of musicians who taught him, but his own salvation he has looked after himself. His was not the task of the average American, nor was it that of a poor boy. He had a handicap that twenty years ago loomed up much larger than it does to-day. For the color-line was drawn far more sharply. And Harry Burleigh was a negro boy from Erie, Pa.

That he is a man in whom the pursuit of a fine art has made its impress is certain. For he conceals nothing in his career, is ashamed of no past performance. I talked with him recently in the editorial rooms of the New York branch of the Ricordis. Many an artist—singer, pianist, composer, violinist, what not—has assumed a modesty in talking to me, knowing that I was going to write my impressions, but I have never met with so sincere a modesty as that which is part and parcel of this gifted musician.

He argued with me over a space of time that he was not a composer, that he was a singer, for it was by singing that he earned his daily bread. Did not, he said, composers devote their days to creative work? Did not Sir Edward Elgar, Coleridge-Taylor, or our own Victor Herbert, give time daily to the writing of music and were not their incomes derived from their music? I agreed that they were. But to my question "With what would you occupy yourself daily, were you not obliged to sing to earn your living?" he could not escape the answer "Composition." So whether he likes it or not I insist that he is a composer, judging him worthy of the appellation by virtue of the quality of his output.

### A. Y. CORNELL

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H. T. Burleigh Is Contributing to American Art-Song Examples of Creative Music That Deserve World-Wide Attention and Respect

### His Modest Estimate

He advanced, too, that he had written no symphony, no string quartet, no oratorio. We might call him a "composer of songs," he was willing to admit, but surely not more than that. Then I cited to him that a man might write a dozen academic string quartets and symphonies and a hundred preludes and fugues and he would be far less worthy of the title "composer" than a man who had done a half-dozen individual songs or short piano pieces. Was not the little E Minor Prelude of Chopin worth a million symphonies by Bargiel or a thousand chamber music works by Hummel? That closed the argument and we proceeded unhindered.

Music, like murder, will out. The examples would fill columns. The boy Burleigh loved it and up in Erie, where his family was, he heard some remarkable music. He told me about it as eagerly as I listened to his narration. It appeared that his family had for years been associated in service to the family of a Mrs. Elizabeth Russell in Erie, where the renowned musical artists of the day played when they visited that Pennsylvania city. The boy heard that Rafael Joseffy was coming to give a concert there. He would hear it at any cost; so he stood in the snow up to his knees outside the window of the drawing-room of the Russell house. There he heard the great Joseffy in his fullest powers. The lad was taken ill, pneumonia threatened, and in answer to his mother's inquiries, he told of the hours in the deep snow. The mother, realizing that such a happening ought to be prevented for the future, went to Mrs. Russell and asked if Harry might not help in the house when artists performed. Mrs. Russell was moved by this plea and arranged that he might "open the door" at the next visit of a concert artist to Erie.

### Opened Door for Carreño

At the next concert Teresa Carreño was the visiting artist. In those days she was making her early American tours. With her was a kindly lady, of whose identity the boy had no knowledge. But she played an important part in his musical life. The day Mme. Carreño played Harry Burleigh opened the door of the Russell home for the arriving and departing guests and helped the maids wait upon them. He saw the kindly lady and remembered her. He saw nothing more of her until 1892. It was then that he came down from Erie to New York—he said nothing about his mission to his family—for he had heard of the scholarships that the National Conservatory of Music was offering. He had studied voice in Erie and had sung in the churches there. The examinations were on and he entered the lists in voice. He told me how he sang before a jury, among whom were the late Joseffy, Romualdo Sapiro, Adele Margulies and a number of others. Anton Dvorak was the director of the conservatory, which then had a famous faculty. Harry Burleigh was not at first awarded the scholarship. He had fallen a bit below the mark required for one.

The kindly lady, whom he had seen with Mme. Carreño in Erie, was registrar at the conservatory and it was to her he

How a Chance Meeting with MacDowell's Mother Helped His Life in a Crisis—Dvorak's Views of "New World" Symphony as Expressed to His Young Protégé—Burleigh's Consistent Progress as a Composer, from Ballads to the Most Significant Art Songs

went to learn of his success or failure. She sympathized with him and in conversation learned that he came from Erie. Almost immediately he remembered her and taking a letter of recommendation from Mrs. Russell from his pocket he told that he was the boy who some years before had opened the door when Mme. Carreño played at Mrs. Russell's. The lady told him to come back after a few days, that his case would be reconsidered. He did and when he returned he was awarded a scholarship. The lady was none other than the mother of our Edward MacDowell, one of the finest spirits that this country has produced, a woman loved and cherished by all who knew her. The young man Burleigh helped her with the writing of class-books, with addressing letters, sending out circulars and kindred clerical matters.

### His Teachers

There at the conservatory he studied voice with Christian Fritsch, harmony with Rubin Goldmark, counterpoint with John White and Max Spicker. He played double bass and later tympani in the Conservatory Orchestra under Frank van der Stucken and Gustav Hinrichs and was librarian of the orchestra, as well. And there he met Dvorak.

I asked him about the best of Bohemian composers and he told me that, although he was never really a pupil of the master, he knew him better and saw perhaps more of him than some of his regularly enrolled pupils. "I copied many of the orchestral parts of the 'New World' Symphony from his original partitur," he said, "getting it ready for its first performance by the Philharmonic. Did Dvorak know the tunes of the negro, our spirituals? Of course, he did, and he knew 'Swing Low, Sweet Chariot,' which the second theme of his first movement of the 'New World' resembles so strongly. I remember asking him one day which movement of this symphony he liked best. He answered 'I love them all alike; are they not all my children?' I used to play and sing these songs for him and he was keenly interested in them, finding their beauty distinct and individual."

Such testimony as this is indeed valuable, for it gives the lie to the charge of a Hamburg clarinet-player when the "New World" was first played in that city many years ago, who claimed that it was an early work, composed by Dvorak in Europe and retouched for American consumption, dubbed "New World" by him to please this country's public.

### How He Worked His Way

Obstacles confronted the young man who was getting his musical education at the conservatory. His tuition was free, to be sure, but his living expenses were an item that caused much concern. During the summer following his first year at the conservatory he went to Saratoga, then the American summer resort *par excellence*, and served wine at the leading hotel. But the second summer he had advanced; this time he went to Saratoga as baritone soloist at the Bethesda Episcopal Church. And from that time things went better.

In 1894, competing with sixty applicants, he won the position of baritone soloist at St. George's Church in New York (where the famous Rev. Dr. Rainsford preached and made an international reputation for himself). That position H. T. Burleigh has held for twenty-two years. Shortly after, he was engaged at the Temple Emanu-El, a post which he has occupied for all of seventeen years. He has toured in Europe and in this country as a concert baritone and has won much praise for his gifts as a singer.

"My compositions—well, if I must talk about them, I always felt like composing. But I had no time. At the conservatory, where I was for four years, I worked very hard with my studies and my clerical work, assisting Mrs. MacDowell. For

two years I taught voice and solfeggio there, too. I always had a sense for harmonies, but of actual composition I had done little. I wrote a few songs. When about twelve years ago the William Maxwell Music Company was founded I met William Maxwell on the street one day. I told him I was writing a song and he suggested that I complete it and bring it in. He was building his catalog and was generous enough to be willing to give me a chance. That song, which he published, was 'Love's Garden.' Then I wrote 'Jean' and when it came out it somehow or other 'caught on' immediately. I have only a little time for composition, even now." And he went on to tell me again that singing was his profession.

### His Best Art Songs

I knew well his cycle of "Saracen Songs," his Five Laurence Hope Settings, his "Passionale," his deeply felt musical tone-paintings of Arthur Symons's "Memory," "A Prayer," the *scena* "The Grey Wolf," his superb setting of Walt Whitman's "Ethiopia Saluting the Colors" and his "One Year," a musical mood of the war from 1914 to 1915, the poem by Margaret M. Harlan. While we were talking George Maxwell, managing director of the Ricordi house for America, entered. He has for the last few years brought out Burleigh's music; he believes in H. T. Burleigh and he has aided him, perhaps more than any other individual in America, in striving for his ideals in composition.

Taking a manuscript in pencil from his coat Burleigh showed Mr. Maxwell and myself the sketch of a setting he has just made of Rupert Brooke's much praised poem, "The Soldier." Wars produce a mass of inconsequential literary and musical stuff. The present European conflict is no exception. Max Reger has already written a patriotic overture of no significance, Claude Debussy a "Christmas Carol for Homeless Children" that will add nothing to his reputation as composer. I think that this Burleigh setting of Rupert Brooke's inspired lines will be among the important art-products of the Great War, when the record is made. It is a composition that will stir deeply those who hear it; and best of all it is vital because it is not a contribution to a cause but a spontaneous musical reflection of Brooke's sublime sentiment.

### Chooses Texts with Big Meaning

As we parted I asked Mr. Burleigh how he felt toward the modern art-song and its development. "The next," he said, "determines the character of the song. The kind of music one writes is governed by this solely, I believe. If the American composer will only remember that when he chooses he is to look for poems in which the spiritual forces of mercy, justice, truth play a part, he will be adding to the literature things that have a big meaning. For me a poem must have more than just an ordinary sentimental reference before I can set it, or rather before it makes any impression on me. I read hundreds of perfectly good poems that I would never think of setting to music. There has been a neglect on the part of our composers, I think, of the kind of poems which in my estimation call out musical thought of real fiber."

I had talked with H. T. Burleigh for more than an hour. I had for the first time since I met him—that was several years ago—acquainted myself with his fine mental equipment. This man is a composer by divine right and what is more he is a thinker, a man who writes music not because he enjoys seeing his name on the program of some singer, but because he feels deeply, profoundly in the language of tone. I left him with my firm conviction that H. T. Burleigh is contributing to American art-song examples of creative music that deserve world-wide attention and respect.

A. WALTER KRAMER.

### Helen Jeffrey String Quartet Makes Initial Albany Appearance

ALBANY, N. Y., April 22.—The Helen M. Jeffrey String Quartet made its first appearance Friday night at the Historical Society, where the Art Pageant was given for the benefit of the Albany School of Fine Arts. Miss Jeffrey has associated with her Carl Kreuter, second violin; Gerald Kunz, viola, and Marie Roemaet, cellist, all of the New York Institute of Fine Arts. The quartet numbers included the Grieg Sonata in G Minor, Op. 27; a group by Tschaikowsky, Glazounoff and Percy Grainger's "Molly on the Shore." Miss Jeffrey's solo offerings were the "Spanish Dance," by Granados, played with rare charm and skill; the "Village Dance" of Burleigh, Beethoven's "Rondino" and "Theme and Variations," by Tartini.

W. A. H.

## VIENNA SCENE OF MANY BRILLIANT CONCERTS

Lilli Lehmann Sings to Help Save Mozart's Birthplace—A Unique Concert for and by Bulgarians—  
Emil Sauer Makes His Fiftieth Concert Appearance in Vienna—A Semi-Novelty at the Volksoper  
and a Revival of "Alceste" at the Hofoper

Vienna, March 17, 1916.

**LILLI LEHMANN**, patron of the Mozarteum at Salzburg, to which she has given so much artistic and financial assistance, has set afoot a new action in favor thereof, the purchase of Mozart's birthplace, which threatens otherwise to fall to base purposes. To the end of contributing her share the famous singer gave a concert in Vienna last week, regardless of the hardships of a trip from Berlin in these troublous times. A brilliant audience filled the middle hall of the Concerthaus and greeted Frau Lehmann with the cordiality of old friends. She was in excellent voice and it is hard to believe that she ever sang her numbers better—the "Bella mia fiamma," the aria of *Fiordeligi* from "Così fan tutte" and the Alleluja from the Motet "Exsultate Jubilate."

Naturally the other numbers were also by Mozart, the Symphony in D Major,

the Violin Concerto in A Major, wonderfully played by Adolf Busch, and the Symphony Concertante for violin, viola—in the efficient hands of Karl Doktor—and orchestra. The conductor of the evening was Fritz Busch of Aachen, a brother of the violinist, and likewise musically gifted, displaying a firm command over his forces.

Handel and Haydn were the master spirits at the two latest Gesellschafts concerts, "Deborah," in the adaptation by Chrysander, and "The Creation" being the works performed. The Sing-Akademie did excellent work in tone and precision, as always under Schalk's lead, and Professor Dittrich presided with wonted dignity and skill at the organ. Among the soloists in Handel's work were Dr. Felix Kraus and his wife, Adrienne Osborne Kraus. It is interesting to record that these two, now a happy couple, sang the same parts in the first performance of "Deborah" in Vienna in 1899. In "The Creation" the soloists, prominent among them Richard Mayr of the Hofoper, were heart and soul in their work.

### Blech Leads Brilliant Concert

One of the most brilliant social events each season is the annual benefit concert for the German Aid Society under the patronage of the German Ambassador. Conductor Blech came from Berlin to be its leader for a first time, and in the opening number, Beethoven's Third Symphony, his bâton was felt to be compelling. Klara Musil, formerly of the Volksoper, sang *Susanna's* aria from "Figaro's Marriage" with great expression, and thereafter the difficult aria of *Constanza*, "Martern aller Art"—truly an ordeal—with supreme virtuosity of coloratura. Carl Flesch, in specially fine form, gave a wonderful interpretation of Mozart's Violin Concerto in A Major.

On a subsequent evening Conductor Blech officiated as accompanist in a second song recital by Claire Dux, again under the Hugo Heller management. In songs by Mendelssohn, Schubert and Mozart, she confirmed the pleasing impression made on her first appearance, and was charming in a series of nursery ditties, to which Blech has composed some very pretty music, for his own nursery, it is said. Kitty Cheatham ought to have them on her program.

Arnold Rosé and Bruno Walter concluded their sonata cycle before an audience which gave expression to its gratitude in continued applause. One of their numbers was the E Major Violin Concerto by Erich Korngold, with the youthful composer himself at the piano.

### Concert for Bulgarian Benefit

The Bulgarian colors have now been added to those of Austria-Hungary, Germany and Turkey, and their green, white and red showed amicably alongside the more familiar emblems on the evening of the concert for the benefit of the Bulgarian war fund, Queen Eleanor of Bulgaria being patroness. Particular interest attached to this concert, as the artists were of Bulgarian nationality and appeared in the costume of their country. They were Christina Morphoff, first coloratura singer of the Royal Opera in Sofia, and Ludmilla Prokopoff, professor at the Sofia Conservatory for piano. Mme. Morphoff at once chained attention by her splendid singing of "Ocean, thou mighty monster" in a soprano full of warmth, excellently trained and of unusual brilliancy and dramatic force in the upper register. Mme. Prokopoff displayed eminent skill as pianist, among other numbers, in two small compositions arranged by D. Christoff, "Ratschanta" and "Choro," national dance measures, the former because of its odd 7/16 time, of particularly exotic effect.

After a long absence d'Albert was once again heard in Vienna. Beethoven dominated his program. His gigantic treatment of the piano has not suffered any change, and under his fingers it vied triumphantly with the Tonkünstler orchestra, which, under Nedbal's efficient lead, accompanied with supreme excellence.

### Sauer's Fiftieth Appearance

On the evening of March 5, the large hall of the Musikverein building was the scene of a unique celebration, the fiftieth appearance in Vienna of Emil Sauer in concert, and, needless to say, the ample auditorium was filled in every nook and corner, and the artist overwhelmed with applause and other honors.

A departure from the ordinary piano recital was a Wagner evening by Alexander Dillmann of Munich, well known in Germany both as a player and writer. His object is to make the piano expressive of orchestral effects. To this end he does not adhere to the virtuoso arrangements or piano scores, does not wish to imitate or follow along established lines, but re-creates, so to speak, and does not shrink from introducing alterations even into Wagner. In certain parts he called in the assistance of singers from the Volksoper.

### At the Volksoper

The Volksoper, ever active in bringing out novelties, has scored a popular success again with a four-act opera by Robert Konta, entitled "Kohlenpeter" ("Collier Peter"). It was no veritable première, as the work had been produced in Düsseldorf some years ago. However, it was partly rearranged for its recent performance. The plot is based on one of Hauff's fairy tales and was utilized a number of years ago for an opera by the late Vienna composer, Ignatz Brüll, under the title of "Das kalte Herz." It was accepted at the time for production at the Metropolitan Opera and a translation into English already actually prepared. This is well known to me, since I was the translator. Brüll's score was more lyrical than that of Konta, which is far more dramatic, at times even complicated, but happily adapting itself to the simple story in some graceful dancing rhythms, love duets and folk scenes. The climaxes are led up to skillfully and are most effective, the various persons of the play musically well characterized.

The story is that of a poor collier who, envious of those luckier than he, par-

ticularly of fat and wealthy *Ezekial*, calls to his aid a benevolent spirit (*Schatzhauser*), who accords him three wishes, and grants two of them—to be able to dance better than the beau of the village and always to have as much money in his pocket as *Ezekial*—but because of their folly refuses a third. Now Peter leads a gay life; but *Ezekial* loses his fortune and has nothing in his pocket, and owing to his wish, *Peter* has nothing as well. Bent upon pursuing the good times that had been his, *Peter* now calls to his aid the wicked spirit *Hollander-Michel* and renders up in return for renewed wealth his heart, receiving instead one of stone. Trouble and re-pentance follow in due course, but in the end *Peter* regains his heart and happiness.

The opera was advantageously staged by Director Simons and the performance excellent under Conductor Materna—by the way, a nephew of the famous singer—who had the orchestra well under control. Herr Kubla displayed his sympathetic voice to advantage in the part of *Peter* and Frau Debicka and Herr Bandler filled other prominent rôles ably. The work was warmly received.

The final rehearsal for the performance of Gluck's "Alceste" at the Hofoper had to take place without Frau Lucie Weidt, who was cast for the title rôle and who became the victim of a severe cold; but she recovered in time to prevent disappointment at the actual performance and proved both vocally and dramatically worthy to be ranked with the great personators of the part in the past, foremost of these Amalia Materna, who sang the *Alceste* at the opera's first production in Vienna. Schmedes was a kingly *Admetus*. The arrangement of the opera by Franz Schalk is very artistic. He adheres in the main to the original libretto by Calzabigi. The opera has been put splendidly on the stage by Director Gregor.

ADDIE FUNK.

### Acquaint Participants with Spirit of New York Shakespeare Celebration

In order to acquaint those who are to participate in the coming Shakespeare Celebration in the New York City College Stadium with the idea behind the movement, and how it was to be consummated, Percy MacKaye, author of the masque that is to be given, and his collaborators, Arthur Farwell, Richard Ordynski and Mrs. Grace Jenkins Anderson, met five or six hundred at Stuyvesant High School on April 14 and enlightened them about "Caliban by the Yellow Sands," as the MacKaye masque is called. The author told of his work, Mr. Ordynski explained for himself and for Joseph Urban how the stadium was to be arranged, Arthur Farwell played snatches from the score he has prepared, and Mrs. Anderson put on half a dozen of the old English dances which will form part of the interludes.

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## PORT HURON CHORUS PRESENTS CONVERSE INDIAN CANTATA



Members of the Port Huron (Mich.) High School Chorus, Which Recently Sang "The Peace Pipe," by Frederick S. Converse

**P**ORT HURON, MICH., April 8.—The first of the larger modern American works to be given in Port Huron was presented here last month, when the High School Chorus of one hundred and thirty voices presented the Indian cantata, "The Peace Pipe," by Frederick S. Converse. The presentation of the cantata was preceded by the reading of "The Peace Pipe" from "Hiawatha," by Mary L. Strout. The wonderful tonal

pictures of the composition were beautifully sung by the chorus, under the leadership of Miss Fraser.

The chorus was assisted by the Apollo Concert Orchestra, Dr. Frederic Lohrstorfer, conductor; Florence Fish, contralto, and George MacComb, tenor. The orchestra offerings included the "Tancredi" Overture, a Sodermann Wedding March, the "Kamennoi" of Rubinstein and compositions of Noskowsky and Moszkowski. Miss Fish gave a pleasing

group of English songs that included two Rogers compositions, an old Irish melody and Oley Speaks's "When the Boys Come Home." Mr. MacComb's offerings were "Walther's Prize Song" from "Die Meistersinger," Scott's "Within the Garden of My Heart" and the Bruno Huhn "Invictus."

It is a happy commentary on the results which have been achieved by musical instruction in the public schools that a chorus should participate so en-

thusiastically and understandingly in a composition of such merit as that offered in Mr. Converse's work. For several years the High School Chorus has been heard in annual concerts; and the results have not only been increased evidences of proficiency among the singers, but a noticeable increase in musical interest throughout the city generally. In bringing about the healthy interest now taken in worthy music the public school instruction has played a vital part.

### APPEAR IN BROOKLYN CONCERT

#### New York Artists' Company Heard in Program of Artistic Worth

The New York Artists' Concert Company gave a genuinely appreciated program in the music hall of the Brooklyn Academy of Music, on April 12. Its constituents are well known, and include Laura Louise Combs, soprano; Flora Hardie, contralto; Frank Ormsby, tenor; Frederic Martin, bass, and Evalyn Crawford, accompanist. The excellence of the voices was appreciable in Liza Lehmann's "In a Persian Garden," which was given in a captivating manner. The quartets were smoothly and expressively sung, with good diction.

Bizet's "La Jolie Fille de Perth" and Elgar's "The Pipes of Pan" were later sung by Mr. Martin. Miss Combs contributed compositions of Lie, MacFadyen and Rogers, and a duet from "Madama Butterfly," with Miss Hardie. Mr. Ormsby gave numbers by Brahms, Campbell-Tipton, La Forge and others. The quartets of ballads and folk-songs were delightful offerings and the playing of Miss Crawford was exceptionally fine.

#### Piano Recital by Estella Neuhaus

Estella Neuhaus, pianist, gave the second of two recitals in New York at Aeolian Hall, April 11. Her program contained three Liszt compositions, including the "Rigoletto" paraphrase, and five of Chopin's works, the Nocturne in D Flat Major, three mazurkas and the "Andante Spianato and Polonaise." Between the piano groups J. Howe Clifford appeared and, in observance of the Shakespeare tercentenary, read the trial scene from "The Merchant of Venice."

#### Huntington, W. Va., Recital Given by Mrs. Wilbur Thoburn Mills

HUNTINGTON, W. VA., April 17.—Mrs. Wilbur Thoburn Mills, organist of Columbus, Ohio, gave a delightful recital at the First M. E. Church in this city on Tuesday, April 11. Her fine musicianship was appreciated by a large audience. Mrs. Thoburn's offerings included the Guilmant "Funeral March and Hymn of the Seraphs" and compositions of Lemare, Faulkes, Frysinger, Hollins and Martin.

#### GIVE DVORAK ORATORIO

#### St. Thomas's Church Forces Present His "Stabat Mater" Ably

Dvorak's "Stabat Mater" was given by St. Thomas's Festival Chorus on Thursday evening, April 13, at St. Thomas's Church, New York, before a large, distinguished audience. Dvorak's oratorio, called "At the Foot of the Cross," was nobly and inspiringly given by the large chorus and orchestra, and the soloists, Louise MacMahon, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Harold Land, bass.

The Festival Chorus, only two years in existence, under the guidance of T. Tertius Noble, acquitted itself well, and the orchestra furnished an admirable background and assisted in building up a splendid ensemble. Reed Miller sang the solo, "At They Feet in Adoration," with excellent diction and fine style. His voice is sympathetic, of the true oratorio quality. Nevada Van der Veer sang the "All My Heart, Inflamed and Burning," with a fine, resonant contralto quality. Mrs. MacMahon used her brilliant, well-controlled soprano voice with good effect

in the duet with Mr. Miller, and Mr. Land sang his solo, "May My Heart with Ardour Burn," very capably. The entire performance was notable for its perfection of detail, its excellent ensemble and truly inspiring quality.

H. B.

### PITTSBURGH CONCERT SERIES

#### May Beagle Announces Five Events in Ellis Course for 1916-1917.

PITTSBURGH, April 15.—The fourth season of Ellis Concerts is announced for Pittsburgh, under the local management of May Beagle, who has established an unprecedented record for attendance at these concerts. During the season just closed the entire house was sold in subscription orders, the first time in the history of music in Pittsburgh that no seats remained for single sale. The concerts will again be given in Carnegie Music Hall and, in addition to the Boston Symphony Orchestra, six vocal and instrumental stars will appear in a series of five concerts for the season of 1916-1917.

The opening concert will be given by Emmy Destinn, prima donna soprano of the Metropolitan Opera Company, and Clarence Whitehill, baritone of the Metropolitan, on Oct. 10. Paderewski will give the second concert Nov. 7. Julia Culp, lieder singer, and George Copeland, pianist, will be joint stars on Dec. 5.

Fritz Kreisler, the violinist, will give the fourth concert on Jan. 9, and the Boston Symphony Orchestra will close the series, Jan. 24.

### KANSAS ORCHESTRA CONCERT

#### Agricultural College Players Heard in Interesting Program

MANHATTAN, KAN., April 15.—The symphony orchestra of the Kansas State Agricultural College Department of Music gave its seventh concert recently, under the leadership of Robert Henry Brown, assistant professor of music. May Carley, contralto, was soloist, and Mildred Waugh, accompanist.

Miss Carley's beautiful voice was heard in John Alden Carpenter's "The Day Is No More," A. Walter Kramer's "The Last Hour," Floridia's "April" and an aria from "Samson et Dalila." The orchestra offerings included two excerpts from the De Koven "Maid Marian," the Schubert Symphony in B Minor and numbers from "Tannhäuser" and "La Bohème." In many ways one of the most interesting compositions given was a piece originally written for the piano, by Fanchon Easter of the college music department, and arranged for orchestra by Professor Brown.

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## MUSICAL AMERICA'S OPEN FORUM

*Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed.*

**Joseph Holbrooke Says We Have No Musical Ideals Whatever**

To the Editor of MUSICAL AMERICA:

I am sorry to contradict Mr. Arthur Wadsworth, but I most certainly do, if he suggests that artists pay musical papers or any other papers in this country to have their work boomed or "boosted," as the Americans may prefer! Little as I admire the musical critical faculty in this country (my articles have shown this on many occasions!) I give them all credit here for honesty, even though I have to confess that they have praised my work very highly on several occasions!

I can assure Mr. Wadsworth I have read a great deal of "current musical history," and if he can send me any proof of his statement about the London courts having to tackle such detestable methods (as I found existent in America recently) in our musical life, I will give it all publicity on this side. We are a little older than the United States, and no doubt we have been able to eliminate the unprincipled parasite who seems to flourish in America.

Mr. Wadsworth and Mr. G. W. S. must not be typical Americans and dislike the truth! They must remember that such splendid musicians as Dvorak, Nikisch, Elgar, Strauss and, no doubt, many others, have visited the United States and very quickly got out again, the same as I did! I do not think there is another country where a musician like myself, with a long list of works behind him, would be expected to find financial support for his own opera!

There is no doubt America has no musical ideals whatever. I found they talked a great deal about "art," but they have precious little of it in their midst, and the whole of their musical activity is, accidentally or not, in the hands of Germans, who are, I admit, very fine musicians. But where do the Americans come in? America admires the charlatan, and they have plenty of them in their midst, flourishing!

Yours sincerely,  
JOSEPH H. HOLBROOKE.  
London, England, April 5, 1916.

**Denounces Operations for "Singers' Nodes"**

To the Editor of MUSICAL AMERICA:

The Open Forum of your April 15 number contained a letter stating that a cutting operation had been performed upon Señorita Bori's vocal cords to remove "singers' nodes."

An investigation into the matter of "singers' nodes" discloses some interesting facts. First, a node is defined in pathology as "a hard swelling on a ligament." "Singers' nodes" then must be hard swellings on one or both of the vocal cords. They are referred to by their "inventor" as "nODULES OF ATTRITION" or corns on the vocal cords.

Attrition is defined as "the rubbing of one thing against another; mutual friction." According to this definition, "singers' nodules or nodes" must be caused by the mutual friction or rubbing together of the vocal cords. The Century Dictionary describes a corn as "a thickening or callosity of the epidermis usually with a central core or nucleus, caused by undue pressure or friction, as by boots, shoes or instruments of occupation. Corns are most common on the feet."

It is easy to understand how corns can occur on the feet, but much more difficult to realize how they may be produced on the vocal cords. In the former case there is a very considerable pressure on the skin by an ill-fitting boot or shoe. The slightest pressure or "mutual friction" of the vocal cords would stop their vibration. Under these conditions no tone could be produced. Therefore, tone production and mutual friction of the vocal cords are incompatible. The real truth of the matter is that the vocal cords while vibrating never do touch, and from the very nature of things never can touch, as they cannot touch and vibrate at the same time.

During normal voice production a film or coating of mucus covers each vocal

cord. This permits the cords to effect a complete closure of the glottis without any actual touching of the cords themselves. It is apparent, therefore, that "nODULES OF ATTRITION" are pure inventions, and exist only in the imaginations of certain throat specialists. The necessity of any operation for their removal is consequently imaginary.

The following cases tend to prove the truth of this contention. A prominent New York singer consulted one of these "node specialists," and was informed that she was suffering from "singers' nodes" and that an operation was necessary. The specialist was kind enough to show the singer her "node." After spraying her throat, the singer again requested to see her "node" and, lo and behold, it had disappeared. A well known throat specialist related the following incident to me: "I happened to be in Dr. \_\_\_\_\_'s office. He asked me to let him look at my larynx. I was told that I had a 'singers' node' on the left vocal cord. I immediately went to my own office, examined my vocal cords very carefully, but could find no trace of the 'node.'

The real condition in so-called "singers' nodes" is a weakening of the vocal muscles accompanied by more or less inflammation of the larynx due to interference. In such a case there is over-work and strain of the vocal muscles rather than of the vocal cords. Anything like a cutting operation for this condition can only make a bad matter worse. The rational remedy is the use of short, soft tones without interference. For these reasons, a diagnosis of "singers' nodes" should warn the singer to change his method of voice production rather than to submit to an operation.

The term "singers' nodes" is a misnomer, as we cannot sing without producing tone, and we cannot produce tone and "vocal corns" at the same time. The "vocal corn doctor" or the "vocal chiropodist" will have to advance some more plausible theory than the use or misuse of the voice for the production of "vocal corns," before they can be accepted as a legitimate excuse for the mutilation of the vocal cords.

Yours very truly,  
A. M. PARKER.  
Washington, D. C., April 22, 1916.

**Why Musicians Change Their Names**

To the Editor of MUSICAL AMERICA:

As a reader of your valuable paper, which I enjoy very much, I take the liberty to refer to an interview concerning the violinist, Eddy Brown, published recently in MUSICAL AMERICA. Eddy Brown is complaining of the fact that many American artists change their names for professional purposes, and even deny that they were born in America, which, as it has been added, Mr. Brown has not done. I have nothing to say against Mr. Brown, whom I admire as an artist, but he seems to have a curious memory. So far as I have observed he has always announced his recitals under the name of Eddy Braun when concertising in Germany during the war.

Even MUSICAL AMERICA has mentioned this some time ago, adding the question, "but what about 'Eddy'?" I must say that the German public is not so intolerant and would have enjoyed his playing under his proper American name in the same measure. This attitude of the German concert public is illustrated by the fact that even a Russian tenor is engaged at the Berlin Royal Opera.

ELSE MEINECKE.

Berlin, Germany,  
March 18, 1916.

**Distinguished South American Editor Corrects a Mistake**

To the Editor of MUSICAL AMERICA:

In the edition of Feb. 12 of your important, artistic publication, I read to my great surprise that a Spanish dancer had allowed herself to pass there as the wife of the proprietor of *La Prensa*.

This may be called "woman's weakness" and it would not have any serious consequences but for the fact that it has been given publicity in such a widespread circulation as yours and some other publications in your great country. The motive behind it, no doubt, was to obtain by means of such misinformation a greater success behind the footlights. Anyhow, I must re-establish the truth.

This dancing girl is not married to the proprietor of *La Prensa*, although she is the wife of a person who happens

to have the honor of bearing the same name. Neither she nor her husband has any relations whatsoever with this newspaper, with the exception that the name of "La Argentina" has appeared in bold type in the columns of theatrical announcements and in the criticisms of public spectacles.

*La Prensa* has no other male proprietor than the writer of these lines, who at present acts as chief editor of the publication.

Convinced that your kindness and consciousness of journalistic amenities will induce you to rectify the publication alluded to, in order to avoid extending the mistake, I beg to remain, with compliments,

Yours very truly,  
L. V. PARY.

Buenos Aires, March 27, 1916.

**Says Selfishness Is Not Confined to American Musicians**

To the Editor of MUSICAL AMERICA:

I was very interested in the letter by Mrs. Cormier, published in to-day's issue of MUSICAL AMERICA. The thing that pained me was that she seemed to heap contumely on musical conditions in America. These same selfish musicians to whom she refers, were all European residents before the war. I do not think I am egregiously mistaken when I state that the Russian and Polish artists are generally the ones who are too proud to give a student a hearing, yet they have all had such hard battles themselves.

Some men, once they are crowned with the wreath of fame, always act like parvenues of society. They hold themselves aloof from those whose friendship they think they cannot profit from, and this same thing exists in Europe. I talk from experience, for I lived there four and a half years. But there are always those who are sympathetic and helpful toward a struggling student. I was a little girl when I crossed the ocean, and the first man I asked to hear me play was Ernst von Dohnanyi. I went to his home in Grunewald, without even making an appointment, and he was very kind. He even played the second piano accompaniment for me, pointed out my faults and advised me as to the course to pursue. Professor Richard Burmeister of Berlin is also a great personality in this regard. He puts his whole heart into his lessons. And what a sincere man Busoni is! Sycophancy can never be a concomitant of greatness.

Most faithfully,  
LILLIAN SHIMBERG.  
Detroit, Mich., April 15, 1916.

**Pronunciation of Musical Names**

To the Editor of MUSICAL AMERICA:

Will you please give the pronunciations of "Goyescas," Diaghileff and "Scheherazade"?

Yours very truly,  
A READER.  
Portland, Ore., April 18, 1916.

[The pronunciations are as follows: "Goy-és-kas," Dee-ág-ee-leff, with the hard sound of "g"; "Shay-hair-a-tzáde." —Editor, MUSICAL AMERICA.]

**London Performance of "Messiah"**

To the Editor of MUSICAL AMERICA:

Was Handel's "Messiah" performed in London last December, 1915?

Yours truly,  
Mrs. CHARLES B. WHITE.  
Granville, Ohio, April 9, 1916.

[We have no record of a London performance of the "Messiah" last December. The oratorio was given in London on Jan. 1, 1916, by the Royal Choral Society, Sir Frederick Bridge, conductor. The soloists were Esta d'Argo, Mme. Kirkby-Lunn, Walter Hyde and Herbert Brown.—Editor, MUSICAL AMERICA.]

**Appreciation from Sioux Falls**

To the Editor of MUSICAL AMERICA:

Often do I read of your great work, how you are giving your time and thought to the uplift of music in this land of the Stars and Stripes. 'Tis passing strange how words and music meet from countless miles apart, then journey forth in harmony to wake the world in song. So it seems to me that you are constantly bringing musicians, composers, artists, teachers and all lovers of music from miles apart closer together to instill in their minds the one thought, music in America, that they may go

forth and work in harmony for the advancement of this one art that all the world may "hear America singing."

May you live to see many to-morrows and continue in this great work which is yours of the yesterdays and to-day.

Very truly yours,  
(MRS.) JEAN DREW FREEMAN.  
Sioux Falls, S. D., March 27, 1916.

**The Talk of the Town**

To the Editor of MUSICAL AMERICA:

Mr. Freund's visit and lectures here are the talk of the town now.

It was a blessing for us to have had the great privilege of his visit here.

Personally, I cannot thank him enough.

Very cordially,  
MATTHEW LUNDQUIST.  
Conservatory of Music,  
Adrian College, Mich.,  
April 15, 1916.

**Greatly Appreciated and Enjoyed**

To the Editor of MUSICAL AMERICA:

Many beautiful things have been said of Mr. Freund's visit to St. Joseph. His name is in every one's mouth. All that I have seen greatly appreciated and enjoyed his discourse. It was a great treat that we had.

Very sincerely,  
(Mrs. F. H.) ANN B. HILL.  
St. Joseph, Mo., April 18, 1916.

**Greetings from Illinois**

To the Editor of MUSICAL AMERICA:

May Mr. Freund's efforts in behalf of American musical progress and independence in Iowa, where he attended the convention of musicians and music teachers at Des Moines, bring the same splendid results which followed his address at the Illinois convention at Centralia last year.

Best wishes and greetings,  
Mr. and Mrs. E. LEDERMAN.  
Centralia, Ill., April 17, 1916.

**MILWAUKEE'S ORCHESTRA GIVES SPLENDID PROGRAMS**

One Soloist of Municipal Organization  
Sings Song of Her Own—Lecture  
on "Stabat Mater"

MILWAUKEE, WIS., April 18.—The closing concerts of the Auditorium Symphony Orchestra season have been of signal interest. The program given a week ago contained such worthy works as Beethoven's "Leonore" Overture, No. 3, and Liszt's symphonic poem, "Les Préludes." The interpretations of the numbers exemplified the best abilities of the orchestra. Sunday's concert witnessed excellent readings of Wagner's "Lohengrin" Prelude and of Liszt's Second Hungarian Rhapsody. MacElroy Johnston, baritone, who has joined the faculty of the Marquette Conservatory of Music, sang the "Pagliacci" Prologue effectively. Pearl Van Vliet, local pianist, made a most favorable impression in the first movement of Chopin's E Minor Concerto.

The previous concert enlisted the services as soloists of Minnie Ransom, soprano, and Karl Schulte, violinist. Mrs. Ransom disclosed a pretty voice and a vivacious personality; she achieved her best success with a song of her own, "Love's Welcome," orchestrated by her brother, Charles Hambitzer, now of New York. Karl Schulte showed himself a valuable acquisition to the orchestra.

Rossini's "Stabat Mater" received a unique and impressive interpretation at the Pabst Theater, April 9, when an illustrated musical lecture was given by Rev. David O'Hearn, D. C. L., for the benefit of the Boys' Home at St. Francis. The eloquent lecturer had the assistance of the Catholic Choral Club, under Oscar Singenberger, and a quartet composed of Mrs. Louis Auer, soprano; Mrs. Martha Wuertz-De Fabio, alto; N. Hessling, tenor, and Anthony Olinger, basso. The accompaniments were furnished by Raphael Baez, pianist, and W. H. Williamson, organist.

J. E. McC.

Sousa's Band Conducted by Elsa Maxwell

A woman led Sousa's Band for one number at the Easter matinée performance at the New York Hippodrome, for the benefit of the Permanent Blind Relief War Fund. It was Elsa Maxwell, the composer, who wrote the musical accompaniment to Robert Tittle McKee's fantastic pageant, "A Vision—Then and Now." Miss Maxwell conducted her composition, "The United States Volunteer March."

## ECHOES OF MUSIC ABROAD

**Permanent Director Found for Busoni's Position in Bologna—Toscanini Resumes Concert Work in Rome After "Madame Sans-Gêne" Failure in Naples—Richard Strauss to Be One of Heaviest Musical Losers Through the War—American Baritone the Inspiration of a Young Dutch Opera Singer—Mark Hambourg Ends London Season with Nine Recitals to His Credit—London Music Hall Audience Hears Movement of Tschaikowsky Concerto—Elvira de Hidalgo Sings at France-Italian "Entente Cordiale" Concert—Londoner Pleads for Immunity from Excessive Vigors of Active Service for Concert Artists—Where French Singers Are Fighting**

FOR the position Ferruccio Busoni relinquished to come to America for his tour last year the city of Bologna has at last decided upon a man who seems to be satisfactory to everyone concerned. This will release Pietro Mascagni, who stepped into Busoni's shoes merely as a stop-gap.

The new director of the Bologna Lyceum is Gino Marinuzzi, a native of Palermo and one of the most gifted of the younger Italian composers and orchestra directors. As the municipal musical director he will also have charge of the orchestra concerts given under the municipality's auspices. The Lyceum, which was founded by Padre Martini, has had a notable array of celebrated directors. Busoni's immediate predecessors were Luigi Mancinelli, Giuseppe Martucci and Enrico Bossi.

After an unhappy experience in Naples, where a cabal obstructed the success of Giordano's "Madame Sans-Gêne," Arturo Toscanini returned to Rome and resumed his concerts at the Augusteum.

The bâton artist missed at the Metropolitan this winter featured the Second Symphony by Brahms at one of these concerts, leading up to it through an Introduction and Allegro by Elgar, a Novelette by Martucci, "rich in humor," Mancinelli's "Fuga degli amanti a Choggia" and the Intermezzo from César Franck's "Redemption." He ended the program with Wagner's "Faust" Overture.

Toscanini is a great favorite with his countrymen at home as with his countrymen and the non-Italian public here.

ONE of the heaviest losers through the national animosities that are bound to outline the war will be Richard Strauss. Of all the countries outside of Germany that have given his stage works a hearing none has been quite so hospitable to him, on the whole, as England.

During the few years immediately preceding the war Strauss's royalties from performances of his works in England amounted to thousands and thousands of dollars, according to *Music*. Unless this country should develop a keener appetite for his music-dramas in the course of the next few years the composer of "Salomé," "Elektra" and "The Rose Cavalier" is not likely to find adequate compensation here for his loss of English hospitality.

American baritone has been the idol and inspiration of an interesting young Dutch artist who has recently crossed over to London from his native land to extend his public. Thomas Thomanjo is the name of this opera singer from the country of the dikes.

"When I was about seventeen I was always to be found at the opera," he told an interviewer the other day. "I strove hard to imitate my favorite singer, Clarence Whitehill, the famous American baritone." It is evident that he spent much of his time in Cologne, in that case, as Whitehill spent the greater part of his German career at the Cologne Municipal Opera.

Thomanjo is that *rara avis*, a concert pianist of renown in his own country, at least, and at the same time an opera singer. When he was eight years old he made his first appearance as a pianist at a Trocadéro concert in Paris, after which he made a tour of German cities. It was evidently when he was sitting at the feet of Clarence Whitehill in Cologne that his voice was

discovered, for as the outcome of attention he attracted by his singing at a private concert in the cathedral city on the Rhine he went to Italy to study.

Because of having engaged the interest of royalty in various countries Thomanjo has had opportunities to study the

the Opéra Comique Beyle is in the thick of the fighting at Verdun, Sens is at Argonne, Tirmont is seriously wounded and André Gilly—probably no relation of the interned Dinh Gilly in Austria—has gone back for the time being to the pursuit of his first calling, telegraphy.



Edwin Hughes in His Munich Studio

Edwin Hughes, the pianist, is one of the American musicians who have preferred to remain in Germany during the war to breaking their connection there and returning to this country. Mr. Hughes has won an enviable position for himself in Germany's music world

musical tastes of some of the crowned heads at short range. Speaking of the Czar, for instance—he played for him once at the Winter Palace in Petrograd—he says: "He showed so remarkable a knowledge and understanding that in my long talks with him on several occasions that I forgot the Emperor in the brother artist. One day we fell into discussing Italian as compared with German music and, although the Czar regarded Tetrazzini as the greatest woman singer he had ever heard, infinitely superior to Melba, he considered Wagner far greater as a composer of operas than any of the Italians. 'He has imagination, fire, realism,' his Majesty exclaimed, with a vibration of enthusiasm in his soft, pleasing voice, 'I love Wagner.'

"During this interview I was invited to return to Petrograd as soon as my engagements permitted. 'We will have nothing but French music this time,' said the Czar, with a smile. 'I like the modern French school, possibly because of the Wagner influence.'

NEXT to Muratore the favorite tenor at the Paris Opéra before the war came was undoubtedly Paul Franz. During the last two or three "grand seasons" given at Covent Garden this singer had made himself just as popular with the London public as he was with the Parisian. Now word comes that Franz is in the Vosges in the artillery.

Of other singers well known to patrons of recent years of the Opéra and

Henri Février, composer of "Monna Vanna," is one of the composers now serving in the French army.

FOR the second time within a month—which is oftener than he had done it within a whole season for several years past—Vladimir de Pachmann played with orchestra again in London the other day. The Russian pianist with the velvet-tipped fingers has never shown any special fondness for playing under a conductor's bâton—probably a few experiments long ago proved too much of a problem to all concerned to make it seem advisable as a regular practice.

Again he played a Chopin concerto. It was the E Minor work that he played at the Royal Philharmonic concert a few weeks ago, when he was presented with the society's medal. This time, at a concert of the London Symphony Orchestra, he played the F Minor Concerto, Sir Thomas Beecham again conducting.

Having inserted an extra Chopin recital in his series because of the success of his first program, devoted to the music of the great Polish composer, Mark Hambourg has put no fewer than nine recitals to his credit in London alone this season. His final program contained Glazounoff's E Minor Sonata, études by Kopyloff, Sterbatscheff and Scriabine and more familiar works by Brahms and Paganini-Liszt.

Arthur Rubinstein, still remembered here, was the soloist, with Beethoven's "Emperor" concerto, at the closing con-

cert for this season of the Queen's Hall Orchestra, under Sir Henry Wood's direction.

By this time London is almost "fed up" with the Tschaikowsky B Flat Minor Concerto. Benno Moisewitsch, who has an extraordinary répertoire for so young an artist, played it again the other day.

One of the early April recital-givers in the English metropolis was Harry Field, a Canadian pianist, who had been a resident of Dresden for many years before the outbreak of the war. He seemed to have taken root there, but when the dogs of war were unchained he was interned. He succeeded in making his way out of Germany a short time ago after harrowing experiences at the internment camp.

\* \* \*

A LITTLE Spanish soprano, who can look back to a Metropolitan début dating from her 'teens, played a conspicuous part in the gala Franco-Italian program given at La Scala the other evening. Elvira de Hildago, whose voice surprised if it did not charm her New York audiences, appeared with another Metropolitan graduate, Riccardo Stracciari, the baritone, in the third act of "Rigoletto," after singing the "Bell Song" from "Lakmé."

Marguerite Carré, of Opéra Comique history, went down from Paris to be *Manon* in the third act of the Massenet opera, with André Messager conducting. Mascagni conducted the second act of his "Iris," with Gilda Dallo Rizza, Gubbellini and Cirino in the leading rôles while the second act of "Samson et Dalila" had Jacqueline Royer, Léon Lafitte and Scandiani for its principal interpreters.

\* \* \*

EVEN the musicians in the belligerent armies who may not participate in any actual fighting and so may return home eventually unmaimed may yet be exposed to such arduous conditions where they are placed as to stand a poor chance of ever again being able to pursue their calling. A London musician, W. W. Cobbett, reports having received a very sad communication from a violinist who has been in the trenches during the last twelve months. "He is unwounded, but finds his fingers so gnarled and strained by rough manual work that he doubts if he will ever be able to play again!"

It is pointed out that Albert Sammons—a violinist of uncommon excellence—and other distinguished concert artists are shortly going, or have recently gone, to the front, and that the same fate may be theirs. For the most part they are married men, whose families will be asked to exist upon a mere pittance allowed by the Government, unless a special fund be raised for them.

Because of the seemingly unnecessary manner in which concert artists are exposed to dangers that may seriously impair their professional equipment for the future the London writer quoted urges in his letter to the *Daily Telegraph* that influential persons use their interest to convince the authorities that practising musicians, risking their lives for their country, should not be given work to do that ruins their fingers. If spared they should be allowed to return to civil life with no more serious disability than that which want of practice and loss of connection involve. Otherwise a group of string players, to whom the retention of delicacy of touch is all-important, will suffer grievous wrong, to England's lasting disgrace."

This once more raises a question that has been touched upon on various occasions since the outbreak of the war. Pianists seem to have fared better than violinists thus far in being spared duties that might cripple their technical efficiency, as witness the case of Wilhelm Bachaus, cited in this connection before in these columns—his clerical duties in a military hospital permit of his keeping up his practising and giving recitals in Berlin and elsewhere from time to time—and Ernst von Dohnanyi, who seems to have filled the military requirements without being detained away from his post at the Royal Prussian High School of Music more than a few weeks. These are instances in the armies of the Central Empires.

Gottfried Galston, not reported since going into training at the military camp at Temesvar, Hungary, may even now

[Continued on page 30]

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## ECHOES OF MUSIC ABROAD

[Continued on page 29]

be fighting, though it seems more likely that he is assigned to some duty remote from the firing line. His is one of the households to which the war brought a conflict of allegiances, as his wife, Sandra Droucker, the pianist, is a Russian.

**G**RADUALLY concert pianists are proving their right to a place in the vaudeville sun. At the Coliseum in London an English pianist named Edward Maurice recently filled a week's engagement and his principal number at every performance was the last movement of Tschaikowsky's B Flat Minor Concerto! Such a new environment for this much-played and more-played-at work!

At the same music hall another pianist, Marie Novello, is soon to play a return engagement. She has already played there this season. This young pianist is an adopted daughter of Clara Novello-Davies, the London singing

teacher, who has come to make her home in New York.

A feature that has been attracting much attention at the Coliseum this month has been the production of a musical fantasy by Raymond Roze, known as the composer of a "Joan of Arc" opera and the impresario of a special season of opera at Covent Garden, and, incidentally, as the son of Marie Roze. In this "Arabesque" of his the author and composer has made a new Pierrot story and has given speech to Pierrot, Columbine and Harlequin for the first time in the annals of the dramatic stage. Pierrot, having fought Harlequin for Columbine, dreams that Columbine is an Eastern beauty, beloved by a negro and owned by a sheik. He wakes to find that it was all a dream and Columbine is at his side.

The plot is a very poor one, according to the *Observer*, but the tuneful and atmospheric music with which the composer has clothed it atones for this in large measure.

J. L. H.

### PARK MUSIC FOR LOUISVILLE

**C**ITY APPROPRIATES \$1,000 AS NUCLEUS OF FUND FOR CONCERTS

LOUISVILLE, KY., April 6.—The Board of Park Commissioners of Louisville decided at its last meeting to appropriate \$1,000 for the purpose of giving forty concerts during the warm months in the three principal parks of the city, provided another similar sum is raised by the citizens of the town. It is believed that such additional funds as may be required will be obtained from those maintaining park refectories and through the efforts of the members of the music committee of the Women's Club. The concerts will begin about June 1 and will extend throughout September. The music will be furnished by several local bands, with such funds as the occasion warrants.

The Monday Musical Club held an open meeting at Baldwin's Hall last week before a big audience. An elaborate program was offered by these artists: Marguerite Dohrman and Eugenia Hall, pianists; Mrs. Douglas Webb, soprano, and Ethel Bernheim, contralto. The accompanists were Mrs. Charles Stephenson and Florence Barrett.

H. P.

**P**OTSDAM, N. Y., HEARS CRANE NORMAL STUDENTS IN CONCERT

POTSDAM, N. Y., April 15.—Clara Russell Rivers, contralto of Philadelphia; Marion Wright, violinist, and Earl Pelton, viola, were the soloists at the concert given by the senior class of the Crane Normal Institute of Music on Tuesday evening, April 11. The Coler-

idge-Taylor "Life and Death" and Grieg's "First Primrose" were delightfully sung by Mrs. Rivers, and the other soloists and class members shared in the generous applause which the excellent program evoked. Class members appearing were Hazel Thomas, Ora Spencer, Gladys Mantell, Elizabeth Bogart, Edith Emerson, Ellen Hetchler, Helen Hosmer, Paul Oliver, Mary Van Dusen, Mary Fraher, Viola Cross, Ruth Lamoree and Bertha Linnell.

### MASSELL PUPILS APPEAR

**A**RTIST STUDENTS HEARD IN WELL-DEvised PROGRAM AT CHICKERING HALL

Paul Domack, baritone; Elsa Roth and Flora Goldsmid, sopranos, and Paul Fochman, tenor, artist pupils of J. Massell, the Metropolitan Opera House teacher, were heard in a very interesting program at Chickering Hall, Lord & Taylor Music Rooms, New York City, on the afternoon of April 14.

Mr. Domack was heard in "Don Juan's Serenade," by Tschaikowsky; "Anchored," by Watson; "Dreams," by Strelezki, and the aria, "Eri tu," from Verdi's "Un Ballo in Maschera," all of which he sang with a voice of much beauty and charm. Mrs. Roth's offerings were Hugo Wolf's "Verborgenheit," "Der Lenz," by Hildach; "Chant Hindoo," by Bemberg, and the aria "Non la sospira," from Puccini's "Tosca." Mrs. Roth displayed a voice of fine quality and marked interpretative powers.

Miss Goldsmid gave much pleasure with her singing of Cadman's "I Hear a

Thrush at Eve," "At the Ball," by Tschaikowsky; "Mignon," by d'Hardelet; "Mon petit coeur soupir," arranged by Weckerlin, and "Bon Jour Suzon," by Delibes.

Mr. Fochman sang "I Love Thee" and "The Violet," by Mildenberg; "Serenade," by Schubert, and "If I Were a Rose," by Hesselberg, displaying a tenor voice of excellent quality and a thorough understanding of the contents of the various numbers.

The program closed with the duet from "La forza del destino," by Verdi, sung in fine style by Mr. Fochman and Mr. Domack.

### DUNN COMPOSITIONS HEARD

**J**ERSEY CITY COMPOSER'S WORK GIVEN AT WANAMAKER AUDITORIUM CONCERT

The nineteenth of the series of concerts devoted to the works of American composers was given in the Wanamaker Auditorium on Friday afternoon, April 14. On this occasion the works of James P. Dunn were heard, the soloists being Irene U. McCabe, soprano; William H. Pagdin, tenor; Charles F. Gallagher, baritone; John Ingram, violinist; Erich Dischleid, violinist; Arthur Lorenz, viola, and Richard Eckner, cellist. The composer was at the piano, and Alexander Russell played one of his organ pieces, the "Chanson Passionnée."

Mr. Pagdin sang "To Helen," "The Bitterness of Love" and "Annabelle Lee"; Miss McCabe sang "Jean," "The Moore Song," "The White Rose," "When I Am Dying" and "Serenade," and Mr. Gallagher was heard in "Requiem," "Weary" and "Heart to Heart." Mr. Dunn's songs are interesting settings with a direct appeal. They were splendidly given by the artists and enthusiastically received by a large audience. The instrumental compositions were "Andante Cantabile" from the trio for piano, violin and 'cello, "Finale" from Mr. Dunn's first sonata for violin and piano, and "Andante Melancolia" from

his Quintet for strings and piano. The works showed originality of treatment, a knowledge of form and style in writing. Mr. Dunn gave splendid service in the ensemble work and was a most capable accompanist.

H. B.

### PLAN BOSTON MUSICALES

**C**OPELTON-PLAZA SERIES IN AFTERNOON NEXT SEASON—NOVEL FEATURES

BOSTON, MASS., April 20.—Announcement was made here this morning that W. R. Macdonald, the Steinert Hall concert manager, has assumed the management of a series of musicales to be conducted at the Copley-Plaza next season. Instead of the series of Monday Morning Musicales, given at the Copley-Plaza during the past season, Mr. Macdonald will give his concerts on Tuesday afternoons, on the first and third Tuesdays of each month, running from December through March.

Mr. Macdonald stated that he not only intended to bring to Boston for these musicales an imposing array of artists, but would introduce unusual numbers of high artistic merit, breaking away from the routine of ordinary concert programs. The change of day and hour also promises great popularity, as there has been a very general feeling that Boston concert devotees prefer their music in the afternoon.

W. H. L.

**S**T. JOSEPH CLUB ENTHUSIASTIC OVER FRANCES NASH'S ART

Fine testimony of Frances Nash's success on her first American tour is her many re-engagements reported by her personal representative, Evelyn Hopper. At the recent appearance of the young pianist before the Fortnightly Club at St. Joseph, Mo., both club members and press spoke in glowing terms of her artistic playing and her delightful personality.



Photo by Arnold Genthe

## RATAN DEVI

(Mrs. Ananda K. Coomaraswamy)

**R**ECITALS IN COSTUME OF CLASSIC EAST INDIAN RĀGAS AND KASHMIRI FOLK SONGS

**T**H E MUSICAL SENSATION OF THE SEASON

**T**I MES—The exposition of this unfamiliar and exotic art was of great fascination. The singer is an artist who has evidently absorbed the Hindu spirit and tradition, as well as the difficult technique of the music.

**H**ERALD—The impressiveness of the recital and the refined artistry of the singer had their effect upon the audience which filled the theatre. It is not often that so beautiful an art as that of Madame Devi comes to New York.

**T**RIBUNE—RATAN DEVI is a European woman with a beautiful mezzo-contralto voice which has had an admirable training. \* \* \* She has brought the art of phrasing and nuance to something closely approaching perfection.

**S**UN—Lost in the spirit of the message she was bringing she gave each song in a manner unique both for the variety of inflection of the word and in the intonation of the vocal medium through which the texts were conveyed.

**A**MERICAN—The singer possesses a very pleasing contralto voice, the rich warm tones of which helped materially in maintaining the interest of a large and fashionable audience.

**P**RESS—\* \* \* All these combined to make the entertainment weirdly fascinating for impressionable persons.

**P**OST—She has an agreeable mezzo soprano voice, wonderfully supple and adaptable to the slides, curves and modulations of Indian melody.

**G**

**E**VENING SUN—Ratan Devi, who made Sir Rabindranath Tagore forget he was in a London drawing room, did as much for a sold out house yesterday afternoon at the Princess Theatre.

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## MUSIC PLAYS BIG PART IN RIALTO THEATER OPENING

New York's Latest Palace of "Movies" Has Elaborate Musical Program and Equipment

An example of the extent to which music may aid up-to-the-minute exhibitors of motion pictures was given at the informal opening of New York's latest "movie" palace, the Rialto, on April 21.

Heading the musical performers was an orchestra of thirty, under the direction of Hugo Riesenfeld, former concertmaster of the Century Opera orchestra. A musical "Opening of the Rialto Theater" had been arranged by Conductor Riesenfeld and S. L. Rothapfel, manager of the theater. It consisted of the familiar Elgar "Pomp and Circumstance" March, supplemented with a vocal arrangement of the principal air, sung by a choir of boys in sailor suits and by a group of adult singers. At the close of the singing was repeated, with the "Star Spangled Banner," played by a trumpeter, standing out against Elgar's melody.

During a film showing the Rialto in Venice, Mr. Riesenfeld's forces played Ethelbert Nevin's "A Day in Venice" Suite. At the grand organ was Alfred Robyn, the noted composer, who played the accompaniment for his "Answer" as sung by a male quartet, and for a solo by Alfred de Manby. As associate organist the Rialto has Edward F. Johnston, formerly university organist at Cornell. One of the orchestral numbers was a "Rialto March," by Holzman.

Mary Ball, the gifted young concert soprano, sang with much charm Hallett Gilberté's "Serenade" and "The Two Roses," with the composer at the piano for this performance. S. Fidelman, concertmaster, played the Sarasate "Zigeunerweisen" and an extra with refined tone. Two of Helen Möller's pupils, Pauline McCorkle and Violet Marcellus, presented an artistic dance. K. S. C.

## MANY CITIES HEAR KARLE

Engagements with Famous Stars Included in Young Tenor's Season

Theo Karle, the tenor, who was brought to New York from Seattle the early part of this season by Edmund J. Myer, the well known voice teacher, after having spent five years under his instruction, is, in his first season in the concert field, in great demand. In addition to being booked for appearances in twenty-three of the larger cities, exclusive of his engagement as special soloist for the New York Philharmonic Orchestra tour, he has been engaged to appear with Geraldine Farrar in "Carmen" at the Portland, Me., Festival next October; in joint recital with Alma Gluck, at the Worcester Festival in September, and in a joint recital with Anna Case, before the B Sharp Club of Utica, N. Y., on the first of next November.

Mr. Karle is under an exclusive arrangement with the Victor Talking Machine Company, and his first records will be placed on the market the latter part of May. He is under the management of Foster & Foster, the New York managers, who are booking him for an extensive tour for next season.

## Many Re-engagements for Sidonie Spero

One of the successful young artists from Oscar Saenger's studio is Sidonie Spero, who has been in great demand this season for concert and recital work, in many instances receiving return engagements. Some of Miss Spero's engagements this season have been:

Oct. 10, concert of Humanitarian Cult; Oct. 31, Sunday night concert at New York Hippodrome, with Sousa; Nov. 3, recital with Irma Seydel, Fall River, Mass.; Nov. 7,

## NASHVILLE'S "CO-ED" ORCHESTRA GIVES FIRST PUBLIC CONCERT



Ward-Belmont Orchestra, Fritz Schmitz, Conductor

**N**ASHVILLE, TENN., April 9.—That the Ward-Belmont Orchestra is an organization of earnest and sincere musicians was evidenced in its concert Friday evening in the Ward-Belmont Auditorium, the occasion being its first public appearance this season. Through an evolution of names and reorganizations, Fritz Schmitz has conducted the orchestra and guided its destiny for nine years—raising it to a high standard of musical efficiency.

A large audience applauded gen-

ously the well-rounded and finished program, which was as follows:

Overture, "The Calif of Bagdad," by Boieldieu; "Berceuse," Jaernefeldt; "Aubade Princière," Lacombe; "Serenade," Karganoff; "Minuetto," Friml; Symphony, C Minor, Beethoven; Three Songs from "Elland," "Silent Woe," "Secret Greetings," "Anathema," by von Fleitz; Waltz from "Dornroschen," Tchaikowsky.

The personnel of the orchestra, which is made up of resident musicians as well as students of the conservatory, includes the following:

Bohinda Akins, Mrs. W. B. Baird, Dr. E. W. Blakemore, Esther Brown, Mrs. W. C. Brown, Ethelene Byars, Nellie Carroll, Mrs. H. B. Clements, Jack Cruse, Thomas Dodge, Carl Dury, Llewellyn Ewing, T. A. Gabriel, Betty Gammon, Nellie Gee (concertmaster), Irene Goldner, Tullia Graves, Junita Grizzell, Oscar Hantleman, Oscar Henkel, Sars Hitchcock, Carl Holden, Annie James House, Annie Mae Jenkins, Elizabeth Johnson, John L. Kennedy, Jr., Vernon Kiger, Ethel King, Katherine Kirkham, Leah Bell Levy, H. B. Long, Virginia McLean, Brown Martin, Leon Miller, Ruth Owlesley, Cora Palmer, Fitzgerald Parker, Paxton Parker, Geneva Postal, Hallie Rominger, D. P. Sexton, W. H. Sherrill, Elizabeth Smith, Thomas Smith, R. W. Strobel, Venita Weakley, Latimer Wilson, Dora Witherspoon, Edna Zickler.

E. E.

## RUSSELL SUMMER CLASSES

### Study for Teachers Again to Be Conducted by Prominent Pedagog

An important factor in summer music study this year will again be the annual series of normal classes conducted by Louis Arthur Russell, for teachers and professional students. For several years past Mr. Russell has held these classes in Columbus, Ohio; Caldwell, N. J.; New York City and Newark, N. J. The interest aroused by the Russell methods of music study for pianists and singers has made it necessary for the author of the system to establish special training classes for summer work and these classes have grown in importance each year, bringing together from all parts of the country earnest students of methods in music teaching and adding each year to the number of Russell-Method studios, academies, convent schools and conservatories.

Mr. Russell's Methods are now published in twenty-six volumes, including the philosophy of music study and the material for practice for pianists, singers and class teachers. The Summer Normals conducted by Mr. Russell are devoted to the study of the Russell books with demonstrations, round tables, lectures and practical lessons in all of the items of instruction and practice, leading to performance. During the past two seasons over one hundred new teachers and teaching centers have been added to the Russell Circuit. Mr. Russell's headquarters are at Carnegie Hall, New York, and the Newark College of Music.

attractions to the city, and the hearty response made has encouraged the club in planning to bring other musical organizations of distinction. The gifted soloists, Eleanore Cochrane, soprano; Theo Karle, tenor, and Royal Dadmun, baritone, shared in the enthusiastic applause accorded Josef Stransky and his players.

## GIVE TERCENTENARY PROGRAM

### Elizabethan Songs in Wellesley Concert by Quartet of Ancient Instruments

The Quartet of Ancient Instruments of Boston, Bruno Steinke, viola da gamba; Frederick Mueller, oboe d'amore; Alfred Gietzen, viola d'amore (members of the Boston Symphony Orchestra), and Henry Gideon, harpsichord, gave a concert at Wellesley College in Billings Hall, Wellesley, Mass., April 7. Constance Ramsey Gideon, mezzo-soprano, assisted.

The concert was given in honor of the Shakespearean tercentenary and the quartet, with Mrs. Gideon, played and sang a program of music of the sixteenth, seventeenth and eighteenth centuries. The instrumentalists played numbers by Purcell, Martini and Montigny, and Mrs. Gideon, in Elizabethan gown and coiffure, sang two groups of songs popular in Shakespeare's day. Mr. Gideon's accompaniments on the harpsichord added just the touch that was needed to complete the musical picture.

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New York, April 29, 1916

WE ARE NOT CONVINCED

Richard Aldrich, in summing up the New York season's orchestral programs in the *New York Times* recently, undertook to show that the American composer had found a normal place in these concerts, and had been benefited "in a natural and wholesome way, as the peer of other modern composers, needing no special devices for nursing, coddling or exploiting."

Mr. Aldrich thereupon, among the list of other novelties presented, names eight works by living Americans which he evidently regards as a testimony to the correctness of the above statement. The fact does not

escape notice, however, that all but one of these works are by local composers, and that with this exception not a single one of the composers in other parts of the country who have gained a name or are coming to the fore are represented in the list.

What is the significance of this curious fact? Simply this: that no fair representation of American works is given by our orchestras, and our orchestral conductors do not look beyond their noses to learn what the national situation is with regard to composition. It is the old story; a composer, through personal effort, or by virtue of social association with a conductor, can occasionally get a hearing by the orchestra of his own city.

Beyond that he gets no hearing, nor are American works produced elsewhere heard in his city, save in rare instances wholly disproportionate to the number of such works worthy of a hearing.

No, Mr. Aldrich is wrong. It will be necessary to give much special attention to the American composer yet before his normal and rightful place shall be found in the concert world of our country. Such attention will not be "coddling" or "exploiting"; it will be simply American fair play and a decent national self-respect in musical art.

UNMUSICAL AMERICA

"Has the public in this country grown more musical?" is a question which the noted Boston conductor, Emil Mollenhauer, inclines to answer in the negative, according to his words as quoted in *MUSICAL AMERICA* last week.

He allows that the public is better informed and that more concerts are given, and he states that there is more affectionate musical knowledge.

Such sweeping declarations are made by two sorts of persons, those of long and wide experience, who have gained a thorough perspective of a given matter and those persons who seek to make up for shallowness of thought and observation by the vehement utterance of ungrounded and worthless opinions. Mr. Mollenhauer is the former sort, and one cannot, therefore, hastily brush aside his opinion.

What are we to think, then—that this enormous increase of musical activity in the United States during the last quarter of a century has in no real way developed the musical character of our public? That is, in effect, what Mr. Mollenhauer is quoted as saying.

Difficult, impossible, in fact, as it is to accept such a declaration at its actual face value, there are reasons of no small importance for accepting it as approaching a truth too infrequently realized. To make a fuss about music for social or other reasons is not to become more musical. To buy more concert and opera tickets, and to use them, is not necessarily to become more musical. Neither does the public of a town necessarily become more musical because that town engages more great artists than before.

Neither does a greater concern with musical matters make one more truly musical, if the matters in question are of too little serious a nature to affect deeply one's psychic or artistic constitution.

It is true that too many of the things specified are made to pass for genuine musical interest in our country, and many persons are deceived thereby, because they do not stop to analyze the matter closely enough. Shorn of its extraneous elements—the glamor attending the appearance of a great artist, the attendant social flurry, the craze to be in the swim, etcetera—the apparent interest in and love for music in our country (perhaps any country) would shrink lamentably before it was reduced to the simon-pure article.

As a nation we began our general musical culture with very crude human material. Veneer is easy to acquire, but an actual changing of the nature comes slowly. It is not to be expected that the inmost nature of our American humanity has been very materially changed with respect to music in the brief space of fifty years or so.

There is no reason why this fact should blind us, as in some degree it may have blinded Mr. Mollenhauer, to the reasonable change which must perforce have taken place as the inevitable result of our vastly increased musical activities of the recent past. It is a goodly number of years now since the nation began sending its young people by thousands to Europe to study music. The influence of these upon their return, as well as that of the great number of foreign musicians who have come to live among us, is certainly not nil, and must be very considerable. And it is impossible that the nation should so stupendously increase its musical activities in every field, as it has done in a decade or so, without many persons being considerably affected below the surface as regards their attitude to music.

The nation is not wholly superficial; and Mr. Mollenhauer may be charged with being a little over-pessimistic.

PERSONALITIES



**Louis Persinger in Open-Air Workshop**

Louis Persinger, the noted American violinist, took advantage of the balmy California climate during his stay in San Francisco, where he was concertmaster of the Hertz Orchestra, by studying on the roof of his apartment hotel. The snapshot shows him looking over some violin literature for his repertoire for next season.

**Spalding**—Albert Spalding has consented to be one of the features of the "all-star" Friars' Frolic of 1916. The violinist is a member of that New York Club.

**McCormack**—John McCormack, the tenor, purchased Corot's "Nymphs Bathing" for \$20,000 at the sale of the Andrew Freedman collection of paintings in New York.

**Rio**—Anita Rio, the popular concert soprano, is one of the few artists able to study exclusively with members of her family. For the last ten years her only teachers have been her husband, the well-known vocal teacher, J. Armour Yallway, and her sister, Mme. Sylvie Riotte Birkins.

**Alexander**—Caroline Hudson-Alexander, the soprano, had an amusing experience recently in Wallingford, Conn., but she came through what threatened to be a catastrophe with flying colors. The tragedy was the necessity of donning for a public concert a gown she was compelled to borrow at the last moment.

**Allan**—Maud Allan, the dancer, sailed for London last Saturday on the Philadelphia. She will dance at the Shaftesbury Theater. Miss Allan has in preparation an original scenario written in collaboration with W. L. Courtney which she will dance to music by Debussy. The dancer will remain in London till September, when she will go to Montreal for a series of recitals. She will then return to New York and later will tour the United States.

**Garrison**—Mabel Garrison's devotion to a musical cause was illustrated in the recent New York performance of Mahler's Eighth Symphony under Stokowski's lead. Miss Garrison, who several times had taken Miss Hinkle's place as soloist in Philadelphia performances of the symphony, was unable to obtain a seat for this New York performance, and being extremely anxious to hear it, volunteered as a chorister and took an inconspicuous place among nearly a thousand others on the stage.

**Henry**—Among the compositions that have been dedicated recently to Harold Henry, the pianist, are a new work by Lewis M. Isaacs, the New York composer, whose "To Mount Monadnock," from "A Peterborough Sketch Book" (H. W. Gray Co.), Mr. Henry played with so much success last season, and one by Carl Beutel, a gifted Southerner.

**Arkadij**—American and European ideas on the desirability of matrimony for concert artists are very divergent, according to Anne Arkadij, the American *lieder* singer. "When I was in Europe," says the singer, "everyone said: 'Don't get married.' It is so unromantic for an artist to be married, and takes away seriously from success to be known as Madame." Since coming to America I am continually met by the question, 'Are you married?' If one replies in the negative they say: 'What a pity—it helps an artist so much!' It is really very puzzling."

**Johnston**—R. E. Johnston, the concert manager, contributes to the *New York World* an article on "Artistic Temperaments I Have Met." Probably of all the artists Mr. Johnston has managed the most temperamental is Vladimir de Pachmann, but Mr. Johnston's experience with this pianist was peculiar. "I managed de Pachmann for an entire season," writes Mr. Johnston, "and never once met him!" Elsewhere in the article Mr. Johnston states: "From that violinist the American public remembers with such deep affection Ovide Musin, who made a manager of me when I was scarcely eighteen, to Mary Garden, I have never had professional dealings with a musician who showed me an aggravated case of personal idiosyncrasy. Individual peculiarities I have encountered, yes; but downright crankiness, never."

# POINT and COUNTERPOINT

HERE'S a compliment for Fritz Kreisler!

Thomas C. Hill of Wilmington, Del., tells us of a little girl living in Wilmington, who had heard Kreisler play Mendelssohn's "Spring Song." She was humming it about the house. Her mother, wondering how she knew the air, asked:

"Betty, dear, where did you hear that melody?"

"Why, don't you know? I heard Mr. Kreis-kreis-ler play it, and don't you know, mother, I love a man who can play a violin without its squeaking like an express wagon that needs oil."

*The Composer—Can you think of anything that would improve this musical comedy of mine?*

*The Musical Director—Yes; have it rewritten for the films.—New York "Globe."*

Old Lady: "And how did you come to join the Salvation Army, my young man?"

Recruit: "It was the only way I could get the public to stand my cornet-playing, ma'am."

"Waldo, I wish you would put that fifth nocturne on the pianola."

"Eight in the morning is a trifle early for music, my dear."

"I know. But the length of time it takes to play is just right for boiling an egg."

An English opera singer tells this of an Australian experience:

"One night, just as I went up to top B, there was a breathless silence, and grating through it there came a raucous juvenile voice from the gallery: 'My heye, wouldn't she be a stunner to 'awk bananas?' I simply had to laugh, and the top B came down with a run."

"Keep your seats, please, ladies and gentlemen," said the manager of the barnstorming opera company, "there is no danger whatever, but for some inexplicable reason the gas has gone out."

Then a boy shouted from the gallery: "Perhaps it didn't like the show."

Farnsworth Wright calls our attention to the fact that B. L. T., in the Chicago Tribune, reports the following answer given by a student of musical history in an examination: "When Bach wrote fugues he would start from simple into bewilderment, and then unwind victoriously to the simple again."

According to a San Francisco paper, says Thomas Nunan, one of the New York Symphony Orchestra programs at

the Columbia Theater included the Rakoczy March from "The Damrosch of Faust," by Berlioz.

An Easter fantasy of the choir loft: "That soprano in the choir is a bold, brazen thing."

"Why, I thought she appeared to be particularly modest and refined."

"Oh, you men! You never notice anything! Didn't you see that she was wearing her last year's hat just to attract attention?"

A quartet of items from H. E. Zimmerman of Mount Morris, Ill.:

Visitor: "You sing beautifully, Bessie."

Bessie: "Yes; mamma says she guesses I'll be a belladonna some day."

The sporting editor of a Western paper was sent out to report a wedding. Next morning the musical people of the place were astonished to learn that Mendel & Sons' Wedding March was played at the ceremony.

A pastor was asked by his choir to call upon old Betty, who was deaf, but who insisted in joining in the solo of the anthem, and to ask her to sing only in the hymns. He shouted into her ear: "Betty, I've been requested to speak to you about your singing." At last she caught the word "singing," and replied: "Not to me be the praise, sir; it's a gift."

Bandmaster Sousa testifies: "One night in the South the following request was handed up to me: 'Mr. Sousa, please play 'The Ice Cold Cadets.'"

"You applauded the music wildly."

"Yes," replied Mr. Rufnek. "I got tired of sitting still and listening. I wanted to make a little noise on my own account."—Washington Star.

## MUSIC FOR FRENCH BENEFIT

Noted Soloists and Instrumental Bodies Participate in Boston Bazaar

BOSTON, April 17.—An affair, guided principally by the society people of this city during the last week, in which music held a conspicuous place, was the French Bazaar in Horticultural Hall from Wednesday, April 12, through the week, and given for the benefit of the orphans and disabled soldiers of the war in France. On Wednesday, the opening gala night, the MacDowell Club Orchestra, Georges Longy, conductor, gave the program, playing numbers by Massenet, Thomé and Moussorgsky. This orchestra, which has made such artistic progress under the skilled baton of M. Longy, again on this occasion proved its right to laudatory acclaim for its well balanced and finished performance.

The programs for the remaining days of the week were also of a high standard. Some of the well known artists who appeared were Laura Littlefield, soprano; Felix Fox, pianist; Charlotte Williams Hills, soprano; Elizabeth Siedhoff, pianist; Joseph Malkin, the eminent Russian cellist; Martha Atwood-Baker, soprano; George Copeland, Nicola Oulukanoff, baritone of Russia; Ethel Frank, soprano, and Mary Fay and Mrs. Arthur Chapin, sopranos.

These ensemble bodies were also heard: The Flonzaley Quartet, the Harriet A.

Shaw Harp Ensemble, the American String Quartet, the Holland Quartet of stringed instruments from the Boston Symphony Orchestra and a flute quartet from the Boston Symphony.

## VERA CURTIS WINS ESTEEM IN RECITAL AT NEWTON, MASS.



Photo by Mishkin

Vera Curtis, Gifted Soprano of the Metropolitan Opera Company

Since the closing of the season at the Metropolitan Opera House, Vera Curtis, of the Metropolitan Company, has been almost constantly traveling and singing. Her appearances have included a concert at Aeolian Hall—one of the Lenten series—and a recital at the exclusive Hunnewell Club of Newton, Mass., on April 9. Miss Curtis's success at this latter recital was instantaneous and many tributes to her artistry, versatility and personality were forthcoming. After the recital Miss Curtis was the guest of honor at a tea given by the club, and later at a dinner given at the home of the president of the club.

She returned to New York for another concert during the week, and went again to Boston to appear in two performances with the opera company. On Easter Sunday she was the soloist at a performance of Bach's "Easter Cantata" in New York, leaving on Sunday afternoon for her first spring tour, to appear in recital and oratorio in the State of Texas and the Southwest. Her bookings for the spring season will occupy much of her time well into the month of June.

Eleanor Patterson Concert Company on Western Tour

Eleanor Patterson, the American contralto, who returned recently from a two months' concert trip, left again on April 16 on a Western tour. Miss Patterson will have assisting her on this trip Camille Firestone, violinist; Elsa Hoertz, harpist, and Caroline M. Lowe, piano and organ. The combination will be known as the Eleanor Patterson Concert Company for the season of 1916-1917.

*Florence Larrabee received her instruction from the most eminent teachers, that is one important reason why she is one of the best pianists of the day.*

*Foster & David*

## FIRST CONCERT OF NEW BRITAIN CHORUS

Organization's Initial Program Well Presented—Notable Soloists Heard

HARTFORD, Conn., April 22.—Many people from this city attended the concert in New Britain on Wednesday evening, April 19, given by the New Britain Choral Society. This society was formed with the purpose of giving the music lovers of New Britain the best concerts possible with the existing material, and this result has been amply accomplished. The chorus was organized with 150 voices from New Britain, Plainville, Berlin, Bristol and Hartford, and an associate membership of about 200.

It is to be a permanent organization, and it is expected that it will be increased next year to 200 or 250 voices. Edward F. Laubin, one of Hartford's most prominent musicians and conductors, was chosen as director. The work of the chorus at its first concert was of a high order, and the splendid balance of tone is particularly worthy of comment.

The soloists were Mme. Corinne Rider-Kelsey, soprano; John Barnes Wells, tenor, and Francis Rogers, baritone. The Boston Festival Orchestral Club accompanied, assisted at the piano by Ruth Bennett, accompanist for the chorus. Gounod's "St. Cecilia Mass" filled the first half of the program. The women's chorus sang "From the Land of the Sky Blue Water," "Far Off I Hear a Lover's Flute," "The Moon Drops Low," by Cadman, arranged for women's voices by Victor Harris, and "Wake, Miss Lindy," by Warner. The entire chorus ended the program with the Bridal chorus from "The Rose Maiden."

Mme. Rider-Kelsey sang "With Verdure Clad," from "The Creation." Mr. Rogers sang "So Sweet Is She," Ben Johnson; "The Fairy Pipers," Brewer, and "Invictus," Huhn. Mr. Wells's numbers were "Moon and Sea," Montague Phillips, and "If I Were a King," Campbell-Tipton. The audience was large and enthusiastic and each artist was obliged to add encores. The orchestra played, Overture—"If I Were a King," by Adam, and the symphonic poem, "Le Rouet d'Omphale," by Saint-Saëns. Miss Bennett did excellent work at the piano; Mr. Laubin accompanied the soloists with his usual fine taste and style. T. E. C.

## BANGOR GETS CHAUTAUQUA

Lenora Sparkes to Be Among Artists Heard—Schumann Election

BANGOR, ME., April 20.—Bangor is promised a Chautauqua Week for July. An association has already been formed the officers elected being:

Edwin N. Miller, president; Mayor John F. Woodman and James W. Cratty, vice-presidents; E. F. Rich, treasurer; E. M. Spangler, secretary; Samuel T. White, chairman of ticket committee; Edward M. Graham, chairman of grounds committee, and Otis Skinner, chairman of advertising committee.

Among the musical attractions offered will be Lenora Sparkes of the Metropolitan Opera Company, with her accompanist; Ole Theobaldi, Swedish violinist; Victor's Band and the American Quartet.

The Schumann Club at its annual meeting elected the following officers: Anna Strickland, president; Gwendoline Barnes, vice-president; Josephine Wiggin, recording secretary and treasurer; Mrs. Frances Eldridge Simpson, corresponding secretary; Mrs. Robert Clark, auditor. The Schumann Club library, consisting of about 130 volumes of music and musical literature, has been presented to the Bangor Public Library.

Fort Fairfield is organizing a festival chorus. It will be under the leadership of Mrs. E. K. Guild.

The engagement is announced of Hazell Josephine Burr of Brewer to Victor Fox Atwood of the U. S. S. Lebanon. Miss Burr has been actively associated in music in Brewer and this city for a number of years. She was a member of the Brewer Congregational Church choir for four years, as well as taking part in many of the local musical entertainments in this city. She sang in the contralto section of the Festival Chorus for many years. J. L. B.

A new publication, *The Russian Review*, devoted to the arts and industries of that nation and printed in English, has made its appearance in New York. The first two numbers contain interesting articles on the spirit and development of music in Russia.



Photo by Victor Georg

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## REPORTS FAR-REACHING EFFECTS OF MUSICAL AMERICA'S PROPAGANDA

Sales Manager of Vose & Sons Piano Company Observes Results of Campaign in Many Cities and Finds Interest in Musical Matters Everywhere Greatly Stimulated—How Dealers in Musical Instruments Might Co-operate to Encourage Music Study

CHICAGO, April 24.—The work being done by John C. Freund, editor of MUSICAL AMERICA and *The Music Trades*, to increase interest in things musical in this country was highly commended by D. D. Luxton, general sales manager of the Vose & Sons Piano Company, who was in Chicago last week. Discussing the propaganda being carried on by Mr. Freund through his lectures, with a number of piano men, Mr. Luxton said:

"The work John C. Freund is doing is accomplishing a great deal for music and, of course, for the people who make and deal in musical instruments and music goods generally. I know whereof I speak, for I have, literally, followed Mr. Freund's trail. I have covered the routes he has covered. I have been through New England a short time after he has delivered a series of lectures there. I have been a few weeks behind him in this, that and the other town or city, and everywhere the results of his work were in evidence.

"What he is doing, especially, is creating greater interest in music. One finds after he has visited a city and given his talk on music, that that city has more and better musical events. One

finds people paying more attention to the better things in music and taking a greater interest in the people who represent the best in music—composers, singers, pianists, etc. And in all this the dealer in pianos, in music and music goods of all kinds should be interested, for the more love of music there is in the world the more demand there must be for the means of making music. Mr. Freund has been lecturing for two or three years and has appeared before audiences in all sections of the country. Thousands have heard him and it is safe to say that there is not a dealer in any of the towns in which he has spoken that has not reaped some benefit.

"This creating of interest in things musical is a potent factor in creating trade, and in this I think the dealers themselves could help a great deal. The dealers could and should co-operate with the musical organizations in their towns or cities in devising ways and means to encourage the study of music. One good plan would be to have medals given in each locality at stated periods for the best musicianship, the best compositions, etc. Such a plan could be worked out easily and at small expense, and I know fine results would be obtained."

A. L. M.

### "ULTRA" SHAKESPEARE SONGS

Mr. Bonner's Modern Settings of Poet's Sonnets Sung by Mr. Meyn

In commemoration of the Shakespeare Tercentenary, Heinrich Meyn, the baritone, gave a chronologically arranged recital of Shakespeare songs at the MacDowell Club on Friday evening, April 14. One of the three sections was a group of six sonnets, cleverly set to music by Eugene MacDonald Bonner, a young pianist and composer. Mr. Bonner made free use of modern harmonies and chord combinations, but one could not help but feel that the immortal bard would have shuddered had he been present to hear them. As musical settings they showed originality and a keen sense for atmospheric effects, but as expressions of the mood and the sense that Shakespeare intended to convey, they were not quite so happy.

The finest of the group was "When in the Chronicle," Sonnet CVI. Mr. Bonner, who turned pages for Francis Moore, the accompanist, bowed his acknowledgments for the cordial reception that was tendered him by a large audience. Mr. Meyn sang with an evident love for the task that he had carefully prepared.

H. B.

### KROEGER PUPIL IN RECITAL

Horace White, Blind Pianist, Heard at St. Louis

ST. LOUIS, April 18.—Horace White, post-graduate of the Kroeger School of Music, appeared in his graduating recital on April 17 at Musical Art Hall, assisted by Mrs. Elizabeth Greene, contralto. Mr. White, who is blind, has studied with Ernest R. Kroeger for a number of years, and his technique, quite apart from consideration of his blindness, is remarkably thorough. He offered:

Liszt's B Minor Sonata, the Tschaikowsky B Flat Minor Concerto, orchestral part played at second piano by Mr. Kroeger; Bach's Fantasy and Fugue in G Minor, Chopin's D Flat Nocturne, and the Dubussy A Minor Prelude.

Mrs. Greene sang a Liszt air, "Come to the Garden, Love," Salter, and "Ah, Love But a Day," Mrs. Beach, with pleasing effect. Mrs. Harry B. Hoffman was her capable accompanist.

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New Songs by Louisville Composer Given at Sextet Concert

LOUISVILLE, Ky., April 15.—The Louisville Symphony Sextet was heard in an interesting program at the Y. M. H. A. Auditorium Sunday evening, April 9. These Sunday night concerts have become very popular and the gathering for this concert was a large one. The soloist upon this occasion was the well-known baritone, John Peter Grant, who sang two of his own compositions, "The Garden of Love" and "Dreaming." The words of both songs were written by A. K. Lord of this city. Mr. Grant also gave compositions by Massenet, Tours, and Hawley. He was warmly applauded, as were the sextet offerings. Florence Blackman was a very able accompanist.

H. P.

Marie Stapleton-Murray as "Aida" in Brooklyn

An event of interest to Brooklyn was the recent appearance of Marie Stapleton-Murray as *Aida* with the Aborn English Grand Opera Company, constituting one of the marked successes among the Aborn's soloists of the season. Miss Murray's interpretations were strongly endowed with sympathy and vocal charm and she was recalled many times. The hope was expressed that this artist would find occasion to appear often in opera.

G. C. T.

## BROOKLYN HEARS HUSS MUSIC

Composer and Wife Give Joint Recital of Artistic Merit

At the beautiful residence of Mr. and Mrs. Charles F. Pray, on Saturday evening, April 1, the distinguished artists, Mr. and Mrs. Henry Holden Huss, gave, with the assistance of a very talented young tenor, Paul Hyde Bonner, a delightful program, with their usual artistry.

The program contained songs and piano pieces by Schumann, Chopin, Wagner, Liszt, Puccini, Beach and Huss. Of the latter's compositions, "After Sorrows' Night" (one of the best of Mr. Huss's songs) gained a special success. Oscar Seagle has put it on his next season's programs. Mr. Bonner's accompanist was Mr. Gerstenberger.

Eddy Brown Adds Wilkes-Barre to Cities Giving Him Ovation

WILKES-BARRE, Pa., April 22.—Wilkes-Barre, which has had an extraordinary list of musical attractions this season, including Casals, Kreisler and Paderewski, is the latest town to capitulate to Eddy Brown, who appeared here on April 17. The evening was one of rare enjoyment, with remembrances of bewitching tone and of well-balanced and mature judgment in interpretative fluency.

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## "FATHER OF CANTORS" BRINGS TEMPLE MUSIC TO AMERICANS

**Seidel Rovner, Composer of Synagogue Melodies Given Testimonial by New York Co-Religionists in Form of Benefit Concert—Career of This "Hazzan" Whose Music Even Won the Sympathy of a Famous Russian Jew-Baiter**

If it had not been for the keen foresight of the Rabbi of the city of Makareff, Russia, some thirty years ago, the world would have lost one of its most individual music masters, and if it were not for the alertness of some of the prominent Hebrews of New York, the metropolis would have lost the opportunity of hearing the greatest Hazzan-composer-conductor of our time. The word Hazzan is the Hebrew equivalent of cantor.

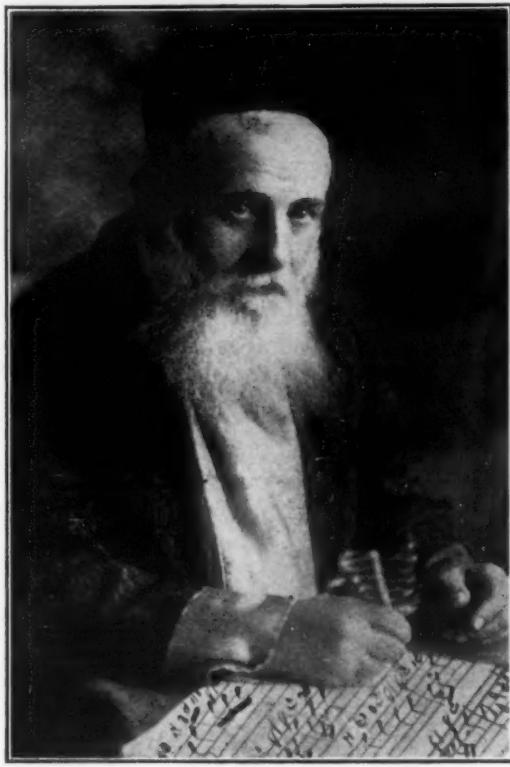
The Hazzan is generally a man with a good voice and a solid training in the traditional melodies of the Jewish liturgy, one who is capable of conducting the services at the synagogue on all occasions, week days, Saturdays and the high holidays. Not all Hazzanim have phenomenal voices like those of Sirota and Steinberg, nor have they all conservatory diplomas, but nature has equipped them with the necessary qualities required to meet the demands of their congregation, whose woes they are selected to represent to the Almighty.

The Hazzan has to be a student of the Talmud, familiar with the Jewish history and traditions and an authority on the traditional melodies that have been handed down from father to son for many generations. The principal asset of the Hazzan is his ability to express the sentiments of the worshipers by means of song and prayer and to cause their hearts to melt on certain solemn days of the year.

### A Hazzan's Ambitions

The average Hazzan is content to sing the traditional airs and the works of the modern cantor-composers such as Sulzer, Weintraub, Lewandowsky, Loew, etc. But those who have studied theory and

harmony harbor the ambition of becoming composers and singing their own melodies. Thus the Hazzan has started to create melodies for the synagogue and



Seidel Rovner, Venerable Cantor, Composer and Conductor

in recent years a veritable treasure of Temple music has been accumulated. The foremost contributor to this treasure of melody is Seidel Rovner (J. I. Morogovsky), the celebrated Hazzan-composer-conductor, whose works were

presented at Carnegie Hall, New York, on Saturday, April 22.

Rovner is known among his people as the "Father of Hazzanim" by reason of his old age, also on account of his ample provision of compositions which the bulk of Hazzanim delight in singing. His works have not only become the most popular compositions of the Jewish liturgy but have served as models for the younger composers of synagogal music. The orthodox element of Jewry is strongly opposed to having the Hazzan appear on the concert platform, because they regard it as sacrilege to have the holy compositions, intended for worship and prayer, given for the purpose of entertainment. A good deal of the failure of Sirota, the famous Warsaw cantor, who concertized in New York some time ago, was due to that sentiment. Seidel Rovner, who is a devoted and pious orthodox and a great scholar of the Talmud, shares this sentiment with his co-religionists, and that is one of the reasons why New York music lovers have hitherto not had the opportunity of hearing the works of this composer, although he has been with us about two years. It is only through the pressure of his many followers, who have urged him to give an exposition of his works before his departure for Europe, that he consented to give this concert at Carnegie Hall.

Formerly when he appeared in concerts in Europe he confined himself to psalms and poems by the Hebrew classic writers, so that the program did not bear any semblance of a sacred concert and could be enjoyed by all classes of music-lovers, Jews and Gentiles alike.

### Praise from a Russian

He appeared with his orchestra and choir of 100 in his own compositions before the nobility of Russia, Austria, Germany and England, and was received enthusiastically everywhere. The other day he showed the writer a frame containing a testimonial from the board of directors of the Assembly of Noblemen at Kishineff, Russia, under whose auspices he gave two concerts at the Academy of Music of that city. At one of these Krushevian, the most renowned Jew-baiter in Russia, the man who is said to have organized the Kishineff massacre, was present. After the concert Krushevian embraced Rovner, remarking: "If you were only one of our people! What a pity you are a Jew; your singing and conducting were wonderful."

Rovner, whose compositions are so full of fire and life, became a big favorite in Russian military circles—and no wonder. When you see this old man conduct you forget his age and you think of *Faust*, who became rejuvenated by the infernal spell of *Mephisto*. A volley of invitations began to pour in on him from the highest military chiefs in Russia, who organized such concerts for the purpose of inspiring their subordinates with a sense of patriotism. Indeed, one can become inspired watching this grand old man wield his baton and control his forces. One would think that the entire choir and orchestra were under a spell of hypnotism, including Rovner himself. You behold a man of graceful build with a kindly face from which two kindly blue eyes look forth. A white, smooth flowing beard, well proportioned features and a sympathetic facial expression give you the impression of an ancient patriarch.

### Intended for a Rabbi

This genius began life in obscure circumstances. The small town Radymishl, Russia, saw the birth of Rovner in 1856. His mother, who was left a widow during Seidel's early childhood, notwithstanding her poor circumstances had planned a rabbinic vocation for the boy. The masterly manner in which he chanted his prayers at the early age of four caused his Rabbi (teacher) to predict a musical career for the boy. Soon it became clear that the Rabbi was right in his judgment, for the boy would often disappear from the Cheder (school) only to be found listening at the window of the local Hazzan, who was rehearsing his choir for the holidays. At the age of six he became a member of that same choir and was soon appointed the alto soloist. The Hazzan, who had a slight knowledge of solfeggio, taught the boy the rudiments of music.

In a few weeks the Hazzan noticed that the boy already knew more than he could teach him. He next became acquainted with the local church organist, who took an interest in the boy and taught him theory and harmony. So rapid was his progress that at the age of twelve he composed his first melody. When he showed his work to the teacher the latter exclaimed: "That is more than I could do, I can teach you no more," and he advised him to go to a big city in quest of further musical training.

At sixteen his voice changed to a beautiful tenor and he began to look for a position in the city choir. His mother was bitterly disappointed to see her ambition of her son's becoming a Rabbi rapidly disappear. To prevent him from carrying out his plan of leaving for the big city he was hastily married off to a wealthy man's daughter.

### Took Name from City

After his marriage he became acquainted with the Rabbi of Makareff, a man who had a great following of Ch'siddim (a sect of pious Jews, who are affectionately devoted to their Rabbi). It was at one of the seances at the Rabbi's house that Rovner composed his famous "Tisborach Lontsch," a Hebrew poem which he had dedicated to the Rabbi. So strongly was the latter impressed with this work that he advised Seidel to become a Hazzan. Advice from the Rabbi was equal to a command, and Seidel was waiting for an opportunity to obey his new chief. Soon the call came. Rovna, a big city near-by, engaged him as Hazzan. There he became so popular that Rovna claimed him as her own—henceforth he became known as Seidel Rovner.

After a brilliant career of two years at Rovna he filled a vacancy at Kishineff, at that time the mecca of all great Hazzanim and other musical celebrities of Russia. It was here that he composed the music for "Ohavti," his masterpiece, and later he composed the music for the Psalms of David, which have since become the standard psalms used in the synagogues.

His fame spread from here all over Russia and a demand came from many cities for his services. He next went on a concert tour, visiting Odessa, Charkof, Kief, Grodno, Kovno and Bialystok, meeting everywhere with unbounded enthusiasm.

Having amassed a small fortune, he gave up his profession and ventured into a business enterprise. But the world was not to be deprived of a great genius. Soon misfortune overtook him; a flood sweeping away all his property, mills and all his belongings, left him penniless. And again he filled the office of Hazzan, this time at Lemberg, Austria. Lemberg at that time was a musical center of Austria. Here also his works drew the attention of the military authorities and he was invited to conduct military bands for charitable purposes, and soon became the idol of the Lemberg population. He was consequently offered many highly remunerative positions as conductor at the principal theaters, but he stoutly refused. In spite of the fabulous sums offered him he preferred to stick to his colors, for the reason that he loves to cheer the Jew's heart with melody and, besides, he has never forgotten the "command" of the Rabbi to be a Hazzan.

### Driven Here by War

After a protracted stay at Lemberg he toured Germany, Belgium, Holland and England. In London he gave three concerts, attracting an audience of 20,000 persons. He was about to return to Russia when the war broke out. Not finding the time propitious for a return to his war-stricken home, Rovner, in his fifty-eighth year, turned to America.

Since his arrival in New York concert managers have sought to book him for lengthy engagements, but he refused all offers, as he insisted on lavishing his music upon the worshipers in the synagogue. Thus the faithful of New York, Chicago, Boston and Philadelphia have already had the opportunity of hearing his works, while the music lovers in general have still this experience in store for them.

On receiving recently the distressing news of the loss of his only daughter, the old care-stricken composer decided to return to his native land. It was his intended departure that caused the most prominent Hebrews in New York to tender him a farewell benefit concert in order that he might realize how much his co-religionists admire the "Father of the Hazzanim."

MORRIS CLARK.

### Give Lecture-Recital Series on "Shakespeare and Music"

In commemoration of the Shakespeare Tercentenary Florence Jubb and Mrs. Mabel Davis Rockwell, soprano, have been giving their interesting lecture-recital "Shakespeare and Music" for the Shakespeare Club of Medina, N. Y.; the Woman's Club of Fall River, Mass.; the Birmingham School for Girls, Birmingham, Pa., and at the Stratford Street Baptist Church, Boston, Mass. The subject was given a most comprehensive treatment by Miss Jubb, and the songs by Mrs. Rockwell included almost every known mood and were interpreted with splendid understanding of the text.

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## FLECK OPENS MUSIC SERIES FOR STUDENTS

Bispham and Orchestra in Start of Tercentenary Concerts in Schools

Starting a new branch of his campaign for the musical education of New York's young people, Henry T. Fleck gave a performance of "A Midsummer Night's Dream" with the Mendelssohn setting at Hunter College on Sunday afternoon, April 23. This was in celebration of the Shakespeare Tercentenary and inaugurated a series of such performances throughout Shakespeare Week. David Bispham read the text at this initial performance, with Robert Stuart Piggott as the reader for the remainder of the course. A large symphony orchestra played the score under Prof. Fleck's direction.

Mr. Bispham's reading of the play was so ingratiating as to make the performance of the most potent appeal to the audience of 3000. The noted baritone's noble speaking voice was a splendid medium for the poetry of the comedy, and his graphic character delineation made the various personages stand out vividly.



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Mr. Seagle will make an extended tour of the United States this year. Applications for his services should be addressed to Florence L. Pease, 1 West 34th St., New York, who has his exclusive management.

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His use of gestures and play of facial expression further enhanced the dramatic effect. There was warm applause following the most telling passages in the drama. Under Prof. Fleck's skilful direction the orchestra played most effectively the overture and the incidental music, and in the melodrama the music and the vocal message were united with careful precision.

Following this performance Prof. Fleck took the production on an intra-city tour, giving performances in various New York's city schools, and closing with a performance at the College of the City of New York on Saturday night. These events were made a part of the regular schedules of the different schools in accordance with Prof. Fleck's intention that the music which he offers to the New York school students shall come to them in the same basis as science, literature or any other branch of learning. The Shakespearean concerts are but a part of the music which he has been presenting in the schools during the season, among his offerings being lectures on the orchestral instruments illustrated by the orchestra itself. These illustrated lectures have been given for the last three years and are graded just like any other course in the educational system. While Professor Fleck believes and encourages school orchestras and glee clubs, he thinks it is more important for students to hear good music played by artists and thereby create a greater appreciation and understanding of the masterworks. He feels that amateur music should have as little place in schools or colleges as amateur English, German, French, science of any other subject.

These concerts, like that of Sunday, were given without charge to the public, for Prof. Fleck believes that just as the students have a right to free science, free literature, or free art, so they are entitled to free music. In this campaign, which he is carrying on with the purpose of making the next generation of New Yorkers real appreciators of music, Prof. Fleck is fortunate in having the financial support of several wealthy citizens, so that he is relieved from the consequences that usually result when music is touched by the financial considerations of politics.

The chain of "Midsummer Night's Dream" performances is to be carried up-State through various New York cities. The plan has received the endorsement of John H. Finley, president of the State University, and arrangements are nearly completed for Prof. Fleck to give the Shakespearean concerts for the school students of the different towns.

K. S. C.

Watkin Mills, the English baritone, has now settled in Winnipeg, Canada.

## MUSIC OF ANCIENT GREECE PERFORMED

Philadelphia Music Club Presents a Program of Uncommon Interest

PHILADELPHIA, April 22.—The Philadelphia Music Club gave one of its most elaborate entertainments at the Little Theater on April 13, when "An Evening in Ancient Greece" was presented under the direction of Edith Pusey. Ancient Greek music was a feature of the performance, which was divided into two parts, "Music in the Dorian Mode" and "Music in the Lydian Mode." The Music Club Chorus was heard in several numbers, and in the second part, "Ode to Aphrodite," music by Stanley Muschamp, was sung by Mrs. Albert Schmidt; "Hymn to the Graces," by Miss Pusey, was sung by Mrs. Edward Calhoun, and Elizabeth Gest's "Sweet Maids" by Mrs. Archibald Hubard. The musicians were Helen Dunlevy, Violet Terrill, harps; Mrs. Lulu Lewis, Willard Parker, flutes; Florence Haenle, violin; Alice Bailey, cello.

Mrs. Russell King Miller, contralto,

and Mary Miller Mount were heard in a song and piano recital in the Bellevue-Stratford, April 15, with an attractive program admirably rendered and cordially received. Mrs. Miller's full, rich contralto was used with authority and artistic appreciation and Mrs. Mount played with technical facility and in a musicianly and sympathetic manner.

The Hahn Quartet was heard in another program of chamber music at Witherspoon Hall last Tuesday evening, among its principal numbers being the Schubert Quintet, for two violins, viola and two 'cellos, interpreted by Frederick Hahn, Carlton Cooley, Charlton Murphy, Bertrand Austin and Carl Kneisel. The Schumann Quartet in A Minor, Op. 41, opened the program, and in Mozart's Quartet for oboe, violin, viola and 'cello, the oboist was Cesare Sturani.

Henry Gordon Thunder, who had a prominent part in the production of the Mahler Eighth Symphony, organizing and training the second chorus of 400 voices, is preparing a chorus of 200 women's voices, which he has selected from the Mahler chorus, to take part in the Shakespeare Festival at the Academy of Music, May 12.

Percy Chase Miller, one of Philadelphia's best-known organists, has just received the appointment of organist and director of the boy choir at Grace Church, Mount Airy, dating from May 1.

A. L. T.

## GIVE HARRIET WARE CANTATA

Washington Club Ends Season with "Undine"—Recitals Numerous

WASHINGTON, D. C., April 24.—The Friday Morning Music Club closed its musical meetings for this season with an elaborate program. Paul Bleyden was the chief soloist, giving a group of songs and an aria from "Tosca" in artistic and sympathetic interpretation. Under the direction of Heinrich Hammer, the Club Chorus presented "Undine," by Harriet Ware, with the leading rôle sung by Mrs. Roy G. Cox of Harrisburg, Pa.; Hindebrand by Paul Bleyden and the water nymphs and earth spirits by the Club Chorus. Mrs. Paul Bleyden made an excellent accompanist.

A very interesting recital was given recently by pupils of Mrs. E. R. Hendley, expounding the Fletcher method. The graduates were:

Catherine Altemus, Elizabeth Gatlin, Margaret Waldron and Hummel Fishburn. Others taking part were Nancy Spalding, Dorothy Campbell, Karl Emmerich, Lillian Shoemaker, Lucy Taylor, Beatrice Workman, Charles Sheldon, Betty Edwards, Ann Hill, Sally Finny, Mary Kennedy, Jean Warfield, Mary Brooks, Mildred Calloway, Virginia Eley,

Martin Ryan, Louise Chasmer, Adele Eichelberger, and Harryette Zimmele.

An interesting and delightful piano recital was offered recently under the auspices of the Chord and String Club by Mona Jelliman. Her program displayed wide scope of interpretation and the fine technical powers of the young artist.

W. H.

## DAUGHERTY SUMMER SCHOOL

Well Known Boston Teacher Opens Holderness School of Music

BOSTON, April 10.—Allen H. Daugherty, a well-known piano teacher of this city, announces the opening of the first season of his Summer School of Music for Girls in Holderness, New Hampshire, on Squam Lake. The school term starts on June 27 and lasts for ten weeks. Bertha Putney-Dudley, mezzo-soprano, of this city, will have charge of the voice department.

The school is located at one of the foot-hills of the White Mountains. A complete equipment of study has been prepared and the dormitories, all with a lake frontage, are attractive and comfortable.

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## HELEN PUGH STARTS CAREER HAPPILY

**Young Columbus Pianist Displays Marked Interpretative Art and Facility**

COLUMBUS, OHIO, April 12.—One of the gifted artists native to Columbus is Helen Pugh, the young pianist, who has made an excellent impression in her appearances in her home city. Last year, when she returned from two years' training with Franz Wilczek in Berlin, she made her débüt in Columbus with the Cincinnati Orchestra, under Dr. Ernst Kunwald, playing the Schumann A Minor Concerto and the Hungarian Fantasy by Liszt. She made a tremendous impression and justified her right to a place among the talented young artists of the day.

Miss Pugh began her study with Rosa L. Kerr, an excellent teacher, who has had much to do with the development of music here in the past twenty-five years.

Five years in Europe, most of which was with Leschetizky's assistant, Marie Prentner, in Vienna, or private lessons with Leschetizky in Ischl, preceding two years of orchestral routine and analysis with Mr. Wilczek, have fitted her for the concert stage and given her an extensive and well prepared répertoire. Edgar Stillman-Kelley conducted while she played a concerto in the Wilczek studio in Berlin, and he paid her a high compliment for her tone, rhythm and delivery of the music.

Miss Pugh has a keen sense of musical values and approaches her numbers with keen and searching analysis.

Among the pianist's important en-



Helen Pugh, Gifted Young Pianist of Columbus, Ohio

gagements of the present season was that to appear as soloist with the Minneapolis Symphony, March 1, in the Tschaikowski Concerto No. 1, before the Women's Music Club.

appearing on the program, which was arranged by Mrs. Harry P. Frank, were:

Mrs. Stanwood E. Fisher, Mrs. Madeline Files Bird, Georgina Shaylor, Esther Holden, Mrs. Charles T. Burnett, Mary Sawyer, Gertrude Buxton, Louise Stevenson, Edith Trickey, Mrs. Frederick A. Thompson, Mrs. Frank J. Bragdon, Catherine Patrick, Mrs. Robert C. Horan, Florence Libby, and Mrs. Martha Hawkes Hill.

### David Melamet's Lenten Concert in Baltimore

BALTIMORE, April 14.—David S. Melamet, the Baltimore coach, had his singers present their annual Lenten concert at Lehmann Hall yesterday. The program began with an excerpt from the Bach "Passion of Matthew," in which the solo alto part was delivered by Eugenia Earp Arnold, with violin obbligato by Harry Sokolov. Sullivan's "Lost Chord," arranged for male choir with orchestra, followed, the members of the Musical Art Club, with Harry Gerhold, baritone

soloist, giving this number an impressive performance. The principal offering of the evening, Dvorak's "Stabat Mater," received careful treatment. Those who were heard as soloists were Minna Adt, Bernstein Scheurer, Willianna Alford and Louise Schuchhardt, sopranos; Eugenia Earp Arnold, Annie Baugher, Adele Schaefer and Mrs. Henry Franklin, altos; Charles Henry and Charles Hodges Benson, tenors, and Harry Gerhold and Morris Cromer, baritones.

F. C. B.

### ROEDER PUPILS' RECITAL

#### Well-Presented Program Given at Second of Concert Series

The second of the series of Carl Roeder's pupils' recitals in the Wanamaker Auditorium occurred on Saturday, April 22. The players all acquitted themselves most artistically, displaying high technical skill and musicianly insight, together with a refreshing degree of security and ease.

The first movement of the beautiful Schumann Concerto was admirably played by Olive C. Hampton. Emilie Munroe followed with Stojowski's "Chant d'Amour" and the Saint-Saëns Allegro Appassionato, playing with poetic quality and fluency.

The Liszt "Liebestraum" gave opportunity for fine tonal effects to Ida Gordon, who displayed splendid technique in the Chopin B Minor Scherzo. Ruth Nelson captivated the audience by the spirit she infused into the Chopin Polouaise, Op. 22.

Little Dorothy Roeder, as usual, delighted with her facility and unmistakable musical gifts.

Anna Crow showed charm of style in the Grieg Nocturne and a concert study by Chaminade. The Liszt "Legende of Saint Francis on the Waves" was dramatically given by Bertha M. Stocking, and the program was brought to a brilliant conclusion by Adelaide Smith, who put rhythmic verve into the last movement of the Saint-Saëns C Minor Concerto. Mr. Roeder cooperated ably in this and the other concerted works at a second piano.

### GIVE CANTATA FOR WELSH

#### Rhys-Herbert Work Sung in Minneapolis for Sufferers of Wales

MINNEAPOLIS, April 12.—The cantata, "The Nazarene," under the direction of the composer, Dr. Rhys-Herbert, of Minneapolis and St. Paul, was given a recent production by the Cymric Choral Club, assisted by Clara Williams, soprano; Mildred Langtry, contralto; D. Alvin Davis, tenor; D. Spencer Williams, baritone; Park Learned, baritone; Henry J. Williams, harp.

The cantata consists of twenty-two numbers—choruses, solos and duets—in two parts. Between these, Clara Williams sang the Bach-Gounod "Ave Maria" with accompaniment of violin, harp and organ, and Mr. Williams played two harp solos, "Merch Megan," Welsh Air, and "Christmas Story," Hasselman. Several, if not all, of the soloists, including Dr. Herbert, are of Welsh origin. The proceeds of the production were applied to a fund for the war sufferers of Wales.

F. L. C. B.

#### Musicians of Columbia University Heard in Ninth Recital

Students of the Department of Music, Columbia University appeared in a well-arranged and pleasingly presented program at the ninth in the series of informal recitals at Hartley Hall on Sunday evening, April 16. Mature musicianship and abundance of technical resource were evident in the group of violin pieces given by Herbert Dittler, violinist and leader of the Columbia Student Orchestra. An Allegro Brillante from a Schumann piano quintet was well presented by Leon Chassy, George J. Gould, Jr., Dr. Robert Corry, Fred Knorr and Daniel Gregory Mason.

### GIVES 50 ORGAN RECITALS WITHOUT ANY DUPLICATION

Albert Riemenschneider Offers Seventy American Works in His Programs at Ohio College

BEREA, OHIO, April 15.—On April 9 Albert Riemenschneider gave his fiftieth organ recital of a series in which there have been no duplication of compositions rendered. Mr. Riemenschneider is director of the flourishing School of Music here, connected with Baldwin-Wallace College. Some fifteen months ago a \$25,000 organ was installed in the Auditorium in the Conservatory Building and since then these monthly organ recitals on Sunday afternoons have played an even greater rôle than heretofore in attracting interest throughout the entire county. In this fiftieth recital interest centered largely about the new Egyptian Suite of R. S. Stoughton of Worcester, Mass., played from manuscript and dedicated to Mr. Riemenschneider.

In these fifty recitals Mr. Riemenschneider has tried especially to propagate the cause of American music and has played over seventy original compositions by American composers, including eleven sonatas and suites. All the sonatas of Guilmant (besides many of his smaller compositions), all the symphonies of Widor—Mr. Riemenschneider being a pupil of both these famous organists—many of the important Wagner transcriptions, a long list of Bach's works, not to mention works of prominent English, French and German organists, have been included in this series.

Mr. Riemenschneider is concluding his second year as Dean of the Northern Ohio Chapter of the American Guild of Organists and is also organist and director at the Euclid Avenue Baptist Church of Cleveland.

Staunton, Va., Hears Maryon Martin Pupils in Recital

STAUNTON, VA., April 19.—A large audience of the musically interested attended the song recital given on April 3 by the pupils of Maryon Martin at the Mary Baldwin Seminary. The excellence of the program numbers reflected much credit on the work of the vocal department. The students heard in the well devised program were:

Laura Ward Wise, Mannie Nottingham, Lucile Woodward, Catherine Ramer, Miriam Pond, Sarah Burrowes, Alice Thomas, Margaret Palmer Miller, Josephine Adams, Mary Beasley, Lula Fretwell, Helen Heard, Mary Shuster, Virginia Mitchell, Mary Lydia McAllister, Fan Lee, Mrs. Katherine Chichester Allen, Katherine Johnson, Cornelia Christian and the Choral Class.

Grace Lee provided artistic accompaniments.



Photo Matzen

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

THE facets of Mme. Farrar's art, whether as diva or concert singer, are consummately cut. Indeed, many find it a difficult matter to determine just which of these planes discloses the celebrated soprano in the happiest guise. Such a group will hail a volume lately put forth by the Oliver Ditson Company, bearing the legend, "My Favorite Songs," Geraldine Farrar."\* With this compendium Mme. Farrar moves in a select company, a set worthy of her presence. In the past such artists as Calvé, Julia Culp and others had compiled a similar category, and their predilections have met with a cordial reception. Uniform in get-up with these come the Farrar favorites.

While there is little conspicuous partiality shown, Mme. Farrar would seem to cherish especially Franz, Schumann and Schubert. The first named is represented by his exaltedly beautiful "Stille Sicherheit" and "Der Schmetterling ist in die Rose verliebt," as well as the scarcely inferior "Gute Nacht" and "Ach wenn ich doch ein Immenchen wär." Of Schumann there are "Der Knabe mit dem Wunderhorn," "Volksliedchen," "Verathene Liebe," "Stille Liebe" and "Kommen und Scheiden"; there are some superb Schubert specimens, notably "Im Haine" and "Der Einsame," among others.

A large Russian contingent is present—Arensky, Bleichmann, Rubinstein, Moussorgsky, Gretchaninoff and Tschaikowski. Of the last named there are the very fine and typical "Er liebte mich so sehr" and the piquant "Sérénade." The Scandinavian school is rather richly represented with the hauntingly lovely "Ein Traum" and "Erstes Begegnen" of Grieg, the exceedingly popular Sinding "Sylvelin" and Sibelius's strong "First Kiss." Gretchaninoff has three songs included and Bleichmann two. Carl Loewe has two songs, Berlioz an early opus, Gluck is here with the "Wonnevoller Mai," Beethoven with "Mit einem gemalten Band."

A biographical sketch of Mme. Farrar is adorned by a photograph which is unfamiliar (it might pass for a Degas ballet girl, at least so far as costume is concerned). The book's cover has a far finer picture of the artist. A preface in the prima donna's own handwriting follows. Therein Mme. Farrar acknowledges a deep debt to Lilli Lehmann, "a wise and experienced guide who fostered my taste and devotion to that which is noblest and best in the fascinating study of the lieder." The songs included, we learn, are Mme. Farrar's "personally favored selections," offered "as an inspiration to all those whose inherent love for the beautiful and rare will refuse to be consoled by the mediocre offerings, alas! all too prevalent in the musical mart."

B. R.

**I**N the "Boston Music Company Edition" are issued two violin works, Richard Hofmann's "Double-Stop Studies" and Goby Eberhardt's "Arpeggio Studies." These are good works, written by men who understand their subjects and nicely planned. Both are edited by Hugo Ries. Otto Mallings's cantata, "The Holy Land," is also published by the Boston Music Company, with a text by Samuel Richards Gaines. It is likable music, of no especial import, but well written and practical for use in church.

\* "MY FAVORITE SONGS. COLLECTED BY GERALDINE FARRAR." For a High Voice. "Favorite Songs of Famous Singers Series." Boston, The Oliver Ditson Company. Price \$1.

† "DOUBLE-STOP STUDIES." For the Violin. By Richard Hofmann, Op. 96. "ARPEGGIO STUDIES." For the Violin. By Goby Eberhardt. Price 60 cents net, each. "THE HOLY LAND." Cantata for Soprano and Baritone Soli, Chorus of Mixed Voices with Piano (or Orchestral) Accompaniment. By Otto Mallings. Price, 60 cents net. Boston: The Boston Music Co.

**ALEXANDER BLOCH**, the gifted young violinist, who, since his return from Europe several seasons ago, has proved himself an artist of real musical inclinations, through the press of G. Schirmer, New York, has published a short work entitled "The Principles and Practice of Violin Bowing."‡

Works of this kind are not rare; most of them, however, are tiresome and long-drawn-out expositions of the subject, dealing in theories and in theories only. Mr. Bloch's, on the contrary, is a terse essay. In his preface he makes clear that he has found "most studies written for the development of bowing technique are either too difficult for the left hand or too intricate musically." As a result of which he believes that "the student needs simple exercises which will enable him to concentrate his entire attention on the bow arm." Mr. Bloch is right in this conclusion and his book contains just such exercises as his preface makes a case for. The various kinds of bowing, *detaché*, *martelé*, *spicatto*, *sautillé*, *pique*, *staccato*, *ricochet* (*saltata*), are taken up in order in a most intelligent manner.

Then come divisions devoted to "tone production," exercises of all kinds over two, three and four strings, exercises skipping one string and exercises skipping two strings. The text matter is clear and the work should prove valuable in conjunction with a pupil's regular technical studies. A teacher who understands the importance of the bow arm—and modern violin teachers are now recognizing it more and more—will praise Mr. Bloch for his work. A *facsimile* letter written to the author by Leopold von Auer from Voksenkollen, Norway, dated July 4, 1915, is printed in the work. Professor Auer, with whom Mr. Bloch studied while in Europe, has indorsed the work highly.

\* \* \*

**G**ENERAL anthems from the Ditson press§ include Bruce Steane's "They That Put Their Trust in the Lord," Hobart B. Whitney's "Abide with Us, for It Is Toward Evening" and Bruno Huhn's "Sing Unto the Lord." Mr. Huhn's anthem comes in for special praise, as it is a well-constructed work that should be most effective when performed. There are also "Eight Responses for Use After Prayer," by Louis R. Dressler, and "Fifteen Short Responses," by Walter E. Lewis. A single issue for male voices is W. Berwald's "Peace, Perfect Peace," a good example of this gifted composer's talent.

\* \* \*

**F**OUR new violin albums are issued by the Boston Music Company in its "Boston Music Company Edition."|| There is a fine set of "Twenty-four Progressive Studies in the First Position," by Ernest Depas, revised and augmented by Pierre Rodin. "Four Easy Pieces," for violin and piano, by A. von Ahn Carse, edited by Charles Roepper, show melodic fancy and are exceedingly praiseworthy. By the same composer there is a set of six pieces in the first position with piano accompaniment, entitled "The

‡ "THE PRINCIPLES AND PRACTICE OF VIOLIN BOWING." By Alexander Bloch. Price, 75 cents net. New York: G. Schirmer.

§ NEW ANTHEMS FOR MIXED AND MALE VOICES. Boston: The Oliver Ditson Company.

|| "TWENTY-FOUR PROGRESSIVE STUDIES IN THE FIRST POSITION" For the Violin. By Ernest Depas. Revised and Augmented by Pierre Rodin. Boston Music Company Edition, No. 84. Price, 75 cents. "FOUR EASY PIECES." For the Violin with Piano Accompaniment. By A. von Ahn Carse. Boston Music Company Edition, No. 118. Price, 60 cents net. "THE VIOLIN TEACHER." Six Pieces in the First Position for the Violin with Piano Accompaniment. By A. von Ahn Carse. Boston Music Company Edition, No. 119a. Price, 75 cents net. "FIVE BAGATELLES." For the Violin with Piano Accompaniment. By Ernest Schmidt. Boston Music Company Edition, No. 117. Price, 75 cents net. Boston: The Boston Music Company.

Violin Teacher." Ernest Schmidt is represented by a set of "Five Bagatelles." They are very simple and well constructed.

\* \* \*

**M**ALE choral organizations will find of great interest an arrangement of Liszt's song, "Die Loreley," which the Oliver Ditson Company|| has put forward. Homer B. Hatch has made the arrangement with skill and the song as it stands now for male chorus should be highly effective. It is dedicated to the Singer's Club of Cleveland, Ohio, an organization which should sing it splendidly.

For four-part chorus of women's voices there is a new work by George W. Chadwick entitled "Silently Swaying on the Water's Quiet Breast." The text is a translation from the German of a poem by Viktor von Scheffel, one that gives many opportunities which Mr. Chadwick has eagerly and successfully seized. The hymn, which is designed to be sung in the convent, is for a semi-chorus, four-parts unaccompanied; here Mr. Chadwick has caught the ecclesiastical note in an altogether happy manner. Toward the close of the work the main chorus and semi-chorus are combined very skillfully.

\* \* \*

**C.** W. THOMPSON & CO., Boston, issue Katherine A. Glen's songs, "Good Night," "The Bluebird," "Entreaty," "Twilight" and "Little Moon."\*\* These are pleasing songs of no serious import, effective from a vocal standpoint. They will unquestionably find admirers among vocal teachers as material for their pupils.

¶ "THE LORELEY." By Franz Liszt. Arranged for Chorus of Male Voices by Homer B. Hatch. Price, 20 cents. "SILENTLY SWAYING ON THE WATER'S QUIET BREAST." For Four-Part Chorus of Women's Voices with Piano Accompaniment. By George W. Chadwick. Price, 16 cents. Boston: The Oliver Ditson Company.

\*\* "GOOD NIGHT," "THE BLUEBIRD," "ENTREATY," "TWILIGHT," "LITTLE MOON." Five Songs for a Solo Voice with Piano Accompaniment. By Katherine A. Glen. Price, 50 cents each. Boston: C. W. Thompson & Co.

### SOLOISTS FOR BACH FESTIVAL

Noted Artists to Appear in Bethlehem (Pa.) Concerts

**BETHLEHEM**, PA., April 15.—Soloists for the eleventh Bach Festival, to be held at Lehigh University on Friday and Saturday, May 26 and 27, have just been announced by Dr. J. Fred Wolle, conductor of the Bach Choir of the Bethlehems.

In the presentation of the Christmas Oratorio on May 26 the solo parts will be taken as follows: Soprano, Marie Stoddart of New York; contralto, Maude Sproule of Philadelphia; tenor, Reed Miller of New York; bass, Charles Trowbridge Tittmann of Washington, D. C.

The soloists for the Mass in B Minor on May 27 will be Mme. Caroline Hudson-Alexander of New York, soprano; Christine Miller of New York, contralto; Nicholas Douty of Philadelphia, tenor; Arthur Herschmann of New York, bass.

**Warford Artist Pupils at Wanamaker Auditorium**

Three of Claude Warford's artist pupils provided the music for the afternoon musicale on Wednesday, April 19, at the Wanamaker Auditorium, New York. About 900 persons attended and expressed their approval of the fine work done by demanding encores after each group. Tille Gemunder, soprano, sang the "Addio" aria from "La Bohème" and songs by Wagner, Henschel, Stephens and Russell, Edna Wolverton, soprano, was heard in the "Vissi d'arte" from "La Tosca" and songs by Rogers, Ronald, Coleridge-Taylor and Gilberté. Philip Jacobs, bass, sang "Song of Hybris the Cretan," by Elliott; Huhn's "Cato's Advice" and numbers by Secchi, Cowen and Bullard.

Another concert by Warford students will be given in the Auditorium on Saturday afternoon, May 20.

### GIVE SONATA HEARING

**Bachmann Work Played at Matinée of Gustav L. Becker Students**

The musical matinée given at Chickering Hall on Thursday afternoon, April 13, by the artist pupils of Gustav L. Becker, also served to introduce to a large audience a Sonata for Violin and Piano, D Minor, by Alberto Bachmann, given by the composer with Mrs. Elsa Brigham, pianist. A colorful composition, the new sonata served to display fine musicianship both in texture and interpretation. The other assisting soloist was Mme. Stella Barre, coloratura soprano, who gave songs by Granados and Debussy. Charles Imerblum was in good form in the Bach-Joseffy Prelude to the Sixth Violin Sonata; Grace Elliott gave a Chopin group and Ruth D. Sexton was heard in a Paderewski Polonaise and the "Les Bohèmes" of Chaminade.

**Florida City Offers "Farthest South" Oratorio Performance**

**FLORIDA CITY, FLA.**, April 20.—Miami can no longer boast of having given oratorio farther south than any city in the United States. The Florida City Chorus of forty voices gave an excellent production of Charles E. Davis's "New Jerusalem" on Tuesday evening, April 11, with the composer conducting. The soloists were Mrs. W. C. Norwood, Mrs. Alice W. Hester, Mrs. Ralph J. Powers, Mr. Milton C. Davis, A. C. Graw and the composer. Mrs. C. D. Wilson and Mrs. R. H. Fitzpatrick played the two-piano accompaniment.

A. M. F.

An artistic program was given recently at the Library of Congress, Washington, D. C., by Norman Daly, pianist; Cynthia N. Vanpleck, soprano; Herman R. Hoffman, violinist, and Emily Bradley, reader.

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## Music of Rare Beauty in New Hinton Piano Pieces

English Composer Found Inspiration for "A Summer Pilgrimage" in White Mountains—Six Pieces in the Set Described as Among the Best Works Their Composer Has Produced

OF the American composer going into the far corners of the world to some land where his creative faculties may have full play we have all heard. But few of us know of the foreign composer who comes to America and during his stay here writes some of the best work of his career. Such a case has happened recently. The composer is Arthur Hinton, the noted Englishman, and the work is a set of six piano compositions entitled "A Summer Pilgrimage."

Mr. Hinton came to America in the last months of 1914 to be with his wife, Katharine Goodson, on her American concert tour. The war continuing last summer, they did not return to their home in London, but went instead to the White Mountains, to a little place near Lisbon, New Hampshire. There they rested and also worked, Mr. Hinton composing, Miss Goodson preparing her répertoire. And the White Mountains were an inspiration. When Miss Goodson began her present season's tour in the fall she returned to New York, her headquarters, with her husband, who had completed "A Summer Pilgrimage."

One expects a high standard from Arthur Hinton, i.e., if one knows his Piano Quintet, his Trio in D Minor, his splendid songs and his attractive piano compositions. He is one of the English composers of to-day who have something to say. And this set of pieces testifies to this fact most convincingly. They are real concert pieces, every one of them, though not written in the manner of the composer who starts to compose something difficult for the concert performer. The style they are in and their degree of technical difficulty have taken care of themselves, or rather have been taken care of by the contents.

Programmatic, without ever descending to description, the pieces are entitled Romance "By the Ammonoosuc," Idyll "Among the Hills," Scherzo "Fireflies," Reverie "At Sunset Hill," Country Dance "At the Husking," "The Passing of Summer." Mr. Hinton's gift is finely shown in them, and the pieces are varied. His Romance is a river-romance; and one can discern the statement, the answer and in contrapuntal combination the *Zwiesgespräch*, as the Germans call it, of the lovers. It is happily managed, this delightful tone-picture, thematically strong, masterly in its development.

Delicious moments are to be found in "Among the Hills" a true idyll. "Fireflies" is one of the best *scherzos* I have seen. Miss Goodson has already performed it in her recitals, and has been obliged to repeat it on every occasion. I had the pleasure of hearing her play it

\*A SUMMER PILGRIMAGE IN THE WHITE MOUNTAINS. Six Compositions for the Piano By Arthur Hinton. Price, complete, \$1.25 net. New York: J. Fischer & Bro.

at her hotel a few weeks ago, when she was good enough to perform the entire set for me. In her hands it is actually magical. Mr. Hinton has worked with whole-tone material here, suggesting the flicker of the lights given by the fireflies on a summer evening. Very subtle, very picturesque, the piece will win thousands of admirers.



The Noted British Composer, Arthur Hinton, Whose "A Summer Pilgrimage" Is Called "Music of Rare Imaginative Beauty"

In "At Sunset Hill," the mood of contemplation, of serenity, is present in a lovely melodic essay, tinged with sadness. "At the Husking" is a boisterous country dance full of life, full of vigor, containing some unique effects. One of these is obtained in the F Major section, *con spirito*, where the composer has taken a long series of fourths and with the aid of grace-notes produced an atmosphere which those who have attended a barn-dance will quickly recognize.

The final piece is in my estimation the gem of the set. This "The Passing of Summer" is the piano piece of the year! I know nothing that has come to my notice in a twelve-month that compares with this rarely beautiful work; in four pages it expresses its message profoundly, with moving emotion, with pure, undefiled loveliness, in short a mood-picture to which a Chopin might gladly have signed his name. There is an ineffable tenderness in the wistful melody which plays such an important part in the piece and which is restated several times in different keys. Many will envy Mr. Hinton this melody, which is that of a master.

Of details it is scarcely necessary to speak in this composer's case. He is a

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profound musician, he knows his craft. His compositions are set down in so finished a manner that one may truly recommend them as models to young composers. They are real music, at the same time tremendously effective for the piano. Music of rare imaginative beauty describes it best of all. Mr. Hinton has vision, he can feel deeply and he has something to say. Other qualifications for a composer we do not know. It is to be hoped that this set of indisputably worthy pieces will find its way to those who prize what is best in modern piano music.

The pieces are dedicated, in order, to Mrs. Williston Hough, a gifted New York pianist; Mme. Helen Hopekirk, the Boston composer-pianist; Yolanda Merö, the Hungarian pianist; Grace Denio Litchfield, the noted poet; Edward H. Noyes and Elinor Comstock.

They are issued in finely prepared editions, both singly and in album form under one cover.

A. WALTER KRAMER.

## CHADWICK WORK IN NEWARK

Orchestra Plays Sinfonietta Under Mr. Ehrke's Direction

NEWARK, N. J., April 11.—The Newark Symphony Orchestra gave its final concert of the season at the Palace Ballroom last night before a large audience. Under the baton of Louis Ehrke, assisted by Catherine C. Linn, pianist, a program consisting of Brahms's "Tragic" Overture, Op. 81; Chadwick's Sinfonietta in D Major, the Saint-Saëns Concerto, No. 4, and three Moszkowski numbers was admirably performed, and it was evident that the orchestra had gained much in fluency of execution, as well as in balance between the sections and in sonority of tone.

The Chadwick Sinfonietta, in four movements, though seemingly not complex, contains some exceedingly intricate passages. The lyrical quality of the canzonetta, the piquant scherzino and the full voiced finale were given splendid interpretations, and the work was well received.

## PRESENT GILBERT SONGS

Composer as Accompanist in Musicals at Leonard Studios

A program of the songs of Hallett Gilberte was given at the studio of Arthur Leonard on Monday afternoon, April 3, by Florence Otis and Lottie McLaughlin, sopranos; Lillian Andrews, contralto; Joseph Mathieu, tenor, and Earle Tuckerman, baritone.

Mme. Otis scored in her group the brilliant "Moonlight and Starlight" waltz-song, meeting with tumultuous applause. Miss McLaughlin did the "Ah Love But a Day" with dramatic fire and "The Morning Star" with much feeling. The singing of three songs, including the "Dusky Lullaby," by Miss Andrews called forth favor and there was, likewise, great approval for the work of Messrs. Mathieu and Tuckerman. The composer was at the piano and shared the applause with the singers.

Florence Otis Soloist at Yonkers Recital of Shakespeare Music

YONKERS, N. Y., April 22.—Florence Otis, soprano, was the assisting soloist at the organ recital of Shakespearean music given at the St. Andrew's Memorial Church on Thursday evening, April 13. The singer was in excellent voice and gave in superb manner the Ave Maria from "Otello," "Orpheus With His Lute" from "Henry VIII." Mendelssohn and Edward German compositions were included in the fine program of organ music by Robert E. Huntington Terry.

Marcella Craft, the prima donna soprano, gave a recital in Hot Springs, Va., April 1.

**HARRISBURG GIRL  
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Sara Lemmer, Young Violinist of Harrisburg, Pa.

HARRISBURG, PA., April 20.—An up-to-date and unique musical organization has made its début this winter in Harrisburg, the Sara Lemmer Dancant Orchestra. It has been organized and is under the direction of Sara Lemmer, a talented young concert violinist. Miss Lemmer has prepared for her career with Henry Schradieck of New York, and Lucious Cole of the Philadelphia Orchestra. Miss Lemmer was also awarded the honor scholarship for four consecutive years at the Hyperion School of Music in Philadelphia, of which she is a graduate.

Miss Lemmer leads the orchestra with spirit and energy, infusing her stirring, vivacious personality into the music. At the Historic Pageant of the Dance at the Charity Ball, one of the big society events of this season in Harrisburg, Miss Noland, the *dansuse* of the ball, praised highly the inspiring and accurate playing of the orchestra.

Miss Lemmer's activities are by no means confined to this particular phase of musical work. Her solos in concerts, musicales and especially her own recitals have received most favorable commendation.

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## MUSIC GERMANY'S GREAT COMFORT IN THE WAR

The Tenser the Struggle the Greater the Efforts to Cultivate the "Most Exalted of the Arts"—A News-paper Debate in Berlin Over the State of Wagner's Popularity—A German Opera Season at Lille—Cologne Aldermen Find Fault with Schilling's Opera, "Mona Lisa"

European Bureau of Musical America,  
30, Neue Winterfeldstrasse,  
Berlin, W. 30, March 19, 1916

AS the war goes on, Berlin's inhabitants—including neutral and other voluntary and involuntary guests—have little by little been compelled to adapt themselves to the present state of siege. Gradually the city's populace has been put on government rations, i.e., so much butter, so much bread, a given quantity of potatoes, and no more, every week—all admirably regulated by the respective cards in each person's possession. Possibly here and there a decidedly robust tenor or a Junoesque prima donna has been gradually returning to a normal figure. But otherwise no perceptible signs of growing debility have been noticeable. All have been compelled to adapt themselves to the desperate efforts being made by the belligerent armies to hold their own.

And yet one is inclined to believe that there is one exception, and that that exception is—music. It would seem that at no time during the war have efforts been so persistent to cultivate, to pay homage to this most exalted of the arts as at present. It would seem as though the more all-embracing this European conflagration becomes, the more intensely is music cherished as a precious idol.

But after all, this extraordinary phenomenon is not unprecedented. It is but a duplication of similar manifestations in the early sixteenth century, when Italy was ravaged by the most horrible succession of wars and when, out of this unparalleled chaos, the arts arose to heights never attained before.

During all this fearful upheaval, when events seemed to presage the end of the civilized world, a Leonardo da Vinci painted his masterpieces, Michael Angelo founded his school in Florence, Cellini molded his fancies in gold and a Raphael crayoned his first creations. Therefore, is one not justified in hoping for undreamed-of revelations in art, just because of the overwhelming magnitude of this war, while gritting one's teeth and sticking it out a little longer?

### A Debate Over Wagner

And so the musical life of Germany continues with remarkable vigor; concerts alternating with operatic performances, new orchestral compositions and opera premières being the order of the day, while recently, to the delight of many, even works of composers of hostile countries were again included in German programs. In this connection it may be opportune to speak of a question which the *B.Z am Mittag* recently circulated,

viz., "Is the popularity of Wagner abating?" As was to be foreseen, the answers to this question were many and varied. Space at our disposal is far too small even to mention all those who replied. But, notwithstanding the many conceptions of the case, all—conductors, opera directors, impresarios, artists, composers and others—seemed agreed that wherever a pronounced decline in the popularity of Germany's great composer was noticeable, it was to be considered but a transitory phenomenon engendered by the war. The most plausible reason for a temporary waning of interest seems to be that the majority of the singers to whom at present the male Wagnerian rôles are entrusted do not prove the same drawing cards as the customary Wagnerian artists, many of whom have been called to war. For it must be remembered that any man able to carry through Wagner rôles continually must certainly be fit for military service.

Proportionately just as much as at home, German musical activity has been noted in those parts of the hostile territory occupied by German forces. We have seen German operatic stagione and concerts at Warsaw, in Brussels and in northern France. A special German opera season has also been announced for Sofia, Bulgaria, for the middle of April. But the crown of all musical and operatic undertakings—which has attracted considerable attention—has been a regular German musical season at Lille in France. The arrangement of this musical undertaking was entrusted to Norbert Salter, the German representative of the Metropolitan Opera Company of New York, who here again had occasion to demonstrate his remarkable versatility.

### Opera at Lille

In the large opera house of Lille, with a seating capacity for 1600, which the French were building at an expenditure of 5,000,000 francs and which has been completed by the Germans since their invasion of this territory, an operatic season was inaugurated at the request of the Bavarian Crown Prince on Jan. 27, the Emperor's birthday. The stagione began with a performance of "Der Freischütz," which was repeated three times, alternating with three performances of the "Barber of Seville," under the conductorship of Dr. Karl Stiedry of the Berlin Royal Opera. The largest German opera houses had delegated their leading artists to assist at these performances.

The audience at these performances is composed of officers and soldiers exclusively, field-gray uniforms completely filling the house from the orchestra to the galleries. As one glances from one of the windows of the upper vestibule during an entr'acte, one sees scattered about in the streets and square surrounding the theater hundreds of muskets and packed knapsacks arranged in pyramids. For the soldiers are continually kept pre-

pared for an emergency, as Lille is not so very many kilometers from the German front.

The receptiveness of these soldiers with regard to operatic art is remarkable. The soldiers of the Sixth Army are inclined to consider a furlough to Lille as a special bit of luck, in view of the operatic treat there to be indulged in. Recently quite a number of German Court theaters have been sending their entire operatic ensembles to Lille for guest performances.

The next similar season, also to be arranged by Norbert Salter, will be inaugurated on March 26 with a performance of "Fra Diavolo," to be followed by "Der Wildschütz," "Fidelio," "Tales of Hoffmann" and the "Fledermaus," conducted by Messrs. Furtwängler (the successor to Herr Bodanzky in Mannheim) and Urack. Then, on April 9, the event will be a monster Beethoven Evening, with the following program: "Egmont" Overture, "Klärchen Lieder," Violin Concerto with Stefi Geyer as soloist, and the Fifth Symphony, conducted by Furtwängler.

### Week of Strauss Music

Berlin, March 20, 1916.

In Berlin we have just completed a Richard Strauss Week. On the 10th Strauss's symphonic poem, "Don Juan," was given at the Royal Opera, followed by "Elektra." The 13th saw the "Rosenkavalier," the 15th "Salomé" and "Tod und Verklärung" and the 19th "Ariadne auf Naxos."

Max von Schilling's opera, "Mona Lisa," has been given at Stuttgart, at the Berlin Royal Opera and in various other cities, without arousing any religious resentment anywhere, either among the inhabitants or the censors. But apparently morality and religion are measured by quite a different standard in Cologne. For in connection with the intended performance of "Mona Lisa" on March 12 in that city, the clerical faction of the Board of Aldermen decided unanimously that "Mona Lisa" contained objectionable scenes, "scenes that reeked with an odor of Sadism." Well, well! "Honi soit qui mal y pense!" Enough said!

### Van Eweyk in Recital

On Monday, the 13th, Arthur van Eweyk, the popular Dutch-American baritone, joined forces with Eva von Skopnik to give a concert in Klindworth-Scharwenka Hall. A full house followed the interpretations of these artists with noticeably increased interest. Mr. van Eweyk, who was in splendid form, again moved his many admirers with his artistic style and profound characterization of each Brahms and Schumann number. Herein he would seem to be beyond criticism. On the other hand, we might prefer a rather more open—or less German—method of vocalization. Still, this artist is ever the complete master of his task and may invariably be relied upon

to give his hearers more than one musical treat. His partner—who, we hear, is also his pupil—proved something of a revelation. Imagine, if you can, a mezzo-soprano of more or less indifferent quality, a none too prepossessing stage presence and then, in spite of all, with an artistic or musical personality which succeeds almost hypnotically in compelling the rapt attention of her auditors. Such is Eva von Skopnik, who, though paying an exaggerated attention to her mouth formation while singing, made people sit up in their seats after the first few notes. Why? Because she has something to say and has that rarest of gifts of expressing her ideas potently.

O. P. JACOB.

### Duluth Hears Walter Leon in Song Program of Interest

DULUTH, April 15.—A song recital of interest was given on April 11 at the First Methodist Church by Walter Leon, tenor. It was the first time that Mr. Leon has been heard in his own city, since his return from seven years' preparation and operatic work in Berlin and Paris. Mr. Leon has a beautiful voice, under good control. His high *pianissimo* tones being of exquisite quality. His program comprised a wide range of compositions. Two arias, one from "Romeo and Juliet" and the other from "La Bohème" were noticeable for dramatic intensity and beauty of tone. Excellent support was given by Mrs. Fred G. Bradbury at the piano.

B. S. R.

### Many Concert Engagements Ahead for Jeanne Woolford

As a result of her success at her recent recital at Lockport, N. Y., Jeanne Woolford, contralto, was engaged by A. Van de Mark, to appear there again on his all-American series next season. As a further result of this successful appearance, Mme. Woolford was engaged for four concert appearances with William Wade Hinshaw, baritone, and Florence Larrabee, pianist, in October. On May 3 the contralto will appear with the Washington Rubinstein Club at its concert at Washington, D. C., and on April 26 she gives a recital at Niagara Falls, N. Y.

### Felix Garziglia Gives Recital at Malkin School, Where He Is to Teach

The Washington pianist, Felix Garziglia, who has been engaged for next season by the Malkin Music School for the advanced course of piano playing, gave a recital of true musical interest at the school on April 15. He revealed wonderful qualities in his playing of the program. His technique, phrasing and poetic interpretation delighted his audience.



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Damrosch-Hofmann Concert Stirs Spokane Audience

SPOKANE, WASH., April 15.—A splendid audience, filling the Auditorium from top to bottom, was present at the concert given on April 4 by the New York Symphony Orchestra, conducted by Walter Damrosch and Josef Hofmann. The orchestra played Dvorak's Symphony, "From the New World," with a smoothness of execution and a perfection of ensemble to be expected from such a body of musicians. But "L'Après Midi d'un Faune," by Debussy, was the most interesting orchestral offering of the evening as an example of modernism, and it was a source of satisfaction to have it presented in such a superlatively excellent manner. A group of Percy Grainger's smaller orchestral works closed the program most satisfactorily. Mr. Hofmann's playing of the Rubinstein Concerto in D Minor with orchestral accompaniment was a tremendous success. In answer to thunders of applause he added compositions by Rubinstein, Rachmaninoff and Mendelssohn. M. S.

Colorado School to Encourage Use of Native Music by Visiting Artists

PUEBLO, COL., April 13.—Thomas A. Christian gave a recital at the Scott School of Music and Expression, Pueblo, Col., on April 10. His numbers were favorably received, and much is expected of his work as voice-director in that large institution. The excerpts were from Damrosch, Whiting, Tours, Hawley, MacDowell, Neidlinger, Huhn, Speaks, Flégier, and Bizet. Accompanied by Marie Kelly at the piano, his results were satisfying. Mr. Christian's aim will be to make American composers more popular, and to increase the number of visiting artists who have the same aim. This is the slogan of the principal, Florence Scott, who is director and teacher of expression. L. J. K. F.

Progress of Musical Culture

A Gainesville lady recently invited her old aunty washwoman into the parlor to hear the phonograph play the "Miserere," and was greatly surprised and somewhat provoked, says the Gainesville (Tex.) Register, when the old colored mammy remarked: "Lawsy, I sho like that piece. We done have it home. We also have the Sextet from 'Lucia,' selections from 'Faust' and a lot more good records. I sure will bring some up for you-all to hear."

Recitals for George Harris, Jr.

George Harris, Jr., tenor, has been engaged for several recitals this Spring, among them being one in Portland, Me., April 27, and in Providence, R. I., in company with Besekirsky, the Russian violinist, May 2.



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## PORTLAND HONORS WALTER DAMROSCH

"Portland Rose" Given Leader of New York Symphony—Hofmann Also Honored

PORTLAND, ORE., April 15.—On Monday the Portland Symphony Orchestra and the Musicians' Club tendered a luncheon to the New York Symphony Orchestra at the Benson Hotel. Josef Hofmann was also a guest of honor. Speeches were made by Mr. Damrosch, William Wheelwright and Edgar B. Piper. A feature of special interest was the introduction of Miss Portland to the Eastern guests. Looking very mysterious, Mr. Wheelwright said to Mr. Damrosch, "You have doubtless heard of the verse, 'For You a Rose in Portland Grows!' We will now have a visit from Miss Portland in her official character." Mr. Wheelwright looked significantly toward the rear of the room where were seen entering two waiters with an immense rose while behind them came four little maids representing rose buds. The big rose was placed in the center of the table and its petals began to unfold and forth peeped a dainty little lady who, addressing Mr. Damrosch, recited the poem beginning: "Out Where the West Begins." At the close she presented Mr. Damrosch and Mr. Hofmann each with a real Portland rose.

Mr. Damrosch spoke particularly of the harmonious relations between the Orchestra and Mr. Hofmann saying it was an inspiration to each player to have such a splendid artist at the piano. He also complimented the Portland Symphony Orchestra on its fine work in preparing the way for appreciation by the public for the highest and best in music. Mr. Damrosch also paid a tribute to Lois Steers who, as manager of most of the artists who have appeared in Portland, has made it possible for its music lovers to enjoy their visits.

With two concerts by the New York Symphony Orchestra the height of musical enthusiasm was reached on Sunday afternoon and Monday evening. Not a seat was left unsold and many extra chairs were placed upon the stage. The musicians were never more truly appreciated than by the vast Portland audiences who greeted them and sat spellbound under their magnificent playing. At the second concert Josef Hofmann appeared as soloist when the Schumann Concerto was given. In Walter Damrosch the organization has a master conductor who won a warm place in Portland's esteem when his orchestra appeared at the Armory here several years ago. These concerts were given under the Steers-Coman management.

The Carrie Jacobs Bond Musical Club, the members and officers ranging in age from eight to eighteen, gave a musical April 8 at the Benson Hotel to their friends and the public. Mrs. Carrie R. Beaumont is the director and the work done by the piano students prove the conscientious and thorough ability of this teacher.

The active members who took part on the program were:

Ruth Battin, Mary E. Harney, Lucille and Flora McKay, Nina and Cecilia O'Day, Mary Lou Moses, Dorothy Reynolds, Katherine Bonham, Alice Pearson, Stella Van Vleet, Barbara Lull, Patricia Neilan, Imboden and Etelka Parrish, Louise Odell, Margaret Rickert, Helen O'Day and Minerva Holbrook.

H. C.

Judson House Sings in Several Oratorio Performances

Judson House, the tenor, who is an artist-student of Miller Vocal Art-Science, under the tutelage of Adelaide Gescheidt, is filling a number of oratorio and recital engagements. On April 9 Mr. House substituted for Paul Althouse at the West End Collegiate Church in Maunder's "Penitence, Power and Peace." On April 12 Mr. House was heard in a recital at Chickering Hall, and on April 16 he substituted again for Mr.

Althouse, singing in Rossini's "Stabat Mater." He was especially engaged to sing in the "Seven Last Words" by Dubois, at St. John's Episcopal Church, Yonkers, N. Y., on April 20. Mr. House gives a recital at Corning, N. Y., May 3, and May 21 and 22 will find him undertaking the tenor rôles in Haydn's "Creation" at the State Normal College, Greenboro, N. C.

## MERLE ALCOCK TO SING AT NUMEROUS SPRING FESTIVALS



Photo by Campbell Studios

Merle Alcock, the Popular American Contralto

Merle Alcock, the popular contralto, is to appear at numerous spring festivals throughout the country this season. Her engagements include the Paterson (N. J.) Festival on April 25 and East Orange, N. J., the following day. She will appear as one of the three "American Day" soloists at the Newark (N. J.) Festival on May 2, and on May 9 and 11 at Jersey City and Buffalo respectively, after which she will journey South to sing at the Nashville Festival on May 15, Asheville, N. C., on May 16, and Spartanburg, S. C., on May 17, 18 and 19.

This has been a most brilliant season for Miss Alcock, which accounts for the fact that concert bookings for next season, and plans for a fall tour of twenty concerts are already in full swing.

## Mme. Schumann-Heink's hint on vocal study



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## MANA ZUCCA MUSIC OFFERED IN RECITAL

Gifted Young Composer Appears as Pianist in Program of Her Works

A most versatile and gifted young musician was brought forward in a triple capacity at the recital of Mana Zucca's compositions on April 16 at the Candler Theater, New York. Miss Zucca not only played the piano in her numbers, but appeared as a soprano in one duet. The printed program was the following:

Soprano soli—"Morgen," "Abend," "Er hat mich geküßt," "Ich bin dein," "Botschaft," "Liebesonne," "Toi-Même," Stella Rubenstein; Cello soli—"Moment Musical," "Ballade Tarentelle," Helen Scholder; Baritone soli—"Les Rêves," "Leaves," "Let the Goblet Flow," Thomas Farmer; Piano soli—Sketch No. 1, Valse Brillante, Mana Zucca; Soprano soli—"Quando ti vidi," "Puppenlied," "Schlaflied," "Mother Dear," "Dawn," "Loves Coming," "If Flowers Could Speak" Stella Rubenstein; Scene de Ballet—Eva Swain; Duet for soprano and baritone—"Tendres Aveux," Mana Zucca and Thomas Farmer.

Both the works themselves and their presentation by the gifted artists aroused genuine enthusiasm from the capacity audience, and there was a wealth of floral offerings.

Miss Zucca possesses an unusual diversity of talents. To begin with she is a composer of rich melodic resources, as shown by the present program and as indicated by the fact that her works have been taken up for publication by the house of G. Schirmer. Second, she is a brilliant pianist, having studied with Alexander Lambert in this country and with Godowsky in Berlin. As a singer, especially in light opera, Miss Zucca is an artist of real charm, as she demonstrated a year ago with her delightful *Yum-Yum* at the Standard Theater. Miss Zucca makes a most attractive appearance on the stage. As an accompanist she was heard at the Biltmore Morning Musicales last season when she played her "Tendres Aveux" for its interpretation by Lucrezia Bori and Andres de Segurola. Another recital of Miss Zucca's compositions will be given on Tuesday afternoon, May 9, at Wanamaker's, New York.

K. S. C.

## Repeated Successes for May Peterson

May Peterson, the prima donna soprano of the Opéra Comique, Paris, who achieved so much success in America last year, again took her home city, Oshkosh, Wis., by storm at her recent concert there. On her way back to New York she was entertained in Chicago by Mrs. Edward Morris, and after her concert there a reception was arranged in her honor by Dr. Frank Billing, president of the Wisconsin Society. Singing in Middletown on April 6 for the Middlesex Musical Association, Miss Peterson repeated her former successes. Her triumph was shared by David Hochstein, the brilliant young American violinist. In Roanoke, Va., Miss Peterson scored another marked success.

## DAMROSCH PLAYERS END TACOMA SEASON

New York Orchestra and Soloist,  
Josef Hofmann, Given Ovation  
By Huge Audience

TACOMA, WASH., April 15.—Tacoma measured up to a high standard as a prominent musical center of the Northwest in the welcome and greeting extended the New York Symphony Orchestra, conducted by Walter Damrosch, and to Josef Hofmann, pianist. The event closed brilliantly the season's artist course, arranged by the city's local manager, Mrs. Bernice E. Newell, and marked the third visit to Tacoma of the Damrosch orchestra, presented under Mrs. Newell's management.

Dvorak's symphony, "From the New World," was first heard, and Mr. Damrosch responded to the pronounced appreciation of the number by leading his men in the Delibes "Sylvia" ballet, yet more insistent applause following its piquant rendering. Only his return to the stage and the familiar opening bars of the Weber "Invitation to the Dance," for a second encore, quieted the audience. After Tschaikowsky's "Andante Cantabile" an encore, "In the Hall of the Mountain King," from the "Peer Gynt" suite, followed. Alexander Saslavsky delighted in the solo violin melody of the first Wagnerian number, "Dreams," the second of the group being the "Ride of the Valkyries."

Josef Hofmann was given vociferous applause on his appearance, and at the close of his Rubinstein Concerto in D Minor was three times recalled, presenting encores the brilliant "Valse Caprice" and "Romance" of the same composer.

A. W. R.

Pavlova Wins New Friends in Tacoma

TACOMA, WASH., April 14.—Mme. Anna Pavlova declares her latest visit to Tacoma will henceforth be registered

in memory as one of the delightful events of her Pacific Coast tour. The distinguished dancer was met by prominent musicians on her arrival and was given a welcome which occupied her afternoon hours, and included an automobile trip in and about the city. March 29 was the date of Pavlova's appearance at the Tacoma Theater with her own Ballet Russe, in conjunction with the Boston Grand Opera Company.

Crowds waited in the box office line. By seven o'clock in the evening, from pit to gallery, every seat was filled, while many stood in the foyer and on the stairs for the one performance at the opera house of the double attraction—the grand opera company in Puccini's "Madama Butterfly" and the ballet, with Pavlova, presenting "Snowflakes," danced to the charming "Nutcracker Suite" of Tschaikowsky.

In "Madama Butterfly" Mme. Tamaki Miura, the Japanese, singing pure Italian, produced a sensation. The rôles of Pinkerton and Sharpless were sung by Riccardo Martin and Thomas Chalmers, with Elvira Leveroni, contralto, as Suzuki. Roberto Moranzoni, who conducted the opera, was recalled many times by the audience. The "Snowflakes" score was brilliantly directed by Adolph Schmidt, conductor of the ballet.

A. W. R.

### GIDEON'S MUSIC TALKS

Lecture-Recitalist Appeared Twenty Times for Boston Club

BOSTON, MASS., April 20.—Henry Gideon gave the second in his series of Three Opera Talks in Pilgrim Hall, recently. He discussed in detail Strauss's opera, "Der Rosenkavalier," and played excerpts from it. Harriet Sterling Hemenway, contralto, sang some of the opera's choice passages.

Twenty talks have been given by Mr. Gideon at the Women's City Club this season on the following topics: "Beginnings of Opera," "The Early Symphony," "Opera According to Wagner," "The Symphonic Poem," "New Ideas of Opera in France," "Russian Symphonists," "Boris Godounoff and Prince Igor," "Absolute Music and Program Music," "Opera and Operetta," "The Symphony in America" and "The Case of American Opera" and other topics suggested by current programs of the Boston Symphony Orchestra and by current seasons of opera.

For people who are not free to attend concerts and lectures on week day afternoons, Mr. Gideon will give eight Saturday afternoon talks next season, four in November and four in February.

In Lynn, Mass., he added a supplementary talk to his series of five and he has made arrangements for an extended series of lectures next season. Mr. Gideon and his wife, Constance Ramsay Gideon, are already making plans for their third annual January tour in 1917.

W. H. L.

### JOHN BARNES WELLS HEARD

Washington Welcomes Tenor in "Persian Garden" Cycle

WASHINGTON, D. C., April 12.—An interesting program was recently given at the Playhouse, in which John Barnes Wells, tenor, gave a number of songs from Handel, Young, Ware and Campbell-Tipton, followed by the song cycle, "In a Persian Garden," translation, Liza Lehmann, given by Mrs. Elliott Woods, soprano; Faye Bumphrey, contralto; John Barnes Wells, tenor, and Myron W. Whitney, basso. Mrs. George Eustis, at the piano, displayed artistic ability.

A delightful students' recital was given recently by two pupils of Mary Cryder, Grace Cramer, soprano, and Ann Tuohy, contralto, assisted by Mildred Rider, pianist. Miss Cramer was heard in "Au beau pays—Huguenots," Meyerbeer, and songs by La Forge; Miss Tuohy was heard in "O Don Fatal—Don Carlos," Verdi, and songs by Schumann. Duets by Miss Cramer and Miss Tuohy, Schubert's "Serenade" and "Abschied der Vogel," Hildach, were most pleasing. Piano solos by Miss Rider were well played.

W. H.

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## INDIANAPOLIS HAS THREE GALA EVENTS

Guilbert and Kreisler Recitals and  
Orchestra Concert Are  
Well Received

INDIANAPOLIS, IND., April 12.—Yvette Guilbert, who has a place apart in her art, appeared at a matinée at the Murat Theater, Thursday, April 5. An audience bigger in appreciation than in size enjoyed her in an exquisite program. Assisting Mme. Guilbert was the violinist, Emily Gresser, and with Ward-Stephens at the piano the accompaniments were excellently played.

The seventh concert of the Indianapolis Orchestra was given Sunday afternoon, April 9, with Mrs. Stella Westenberger, contralto of Springfield, Ill., and Isabella Parry, pianist, as soloists. The program, which proved too lengthy, included:

Dvorak's "From the New World" Symphony, Svendsen's "Carnival in Paris" and the "Andante Cantabile," Tschaikowsky.

Both soloists were well received. Mrs. Westenberger sang an aria from "Samson and Delilah" and "The Cry of Rachel," Salter. Miss Parry, who is one of the young pianists of the city, played a Beethoven Concerto, which she treated with the solidity and seriousness of an artist. Mrs. Kenneth Rose acted as accompanist.

Fritz Kreisler played to a capacity house at the Murat Theater on Monday evening, April 10. The interest centered in this violinist was wonderful. As an accompanist, Carl Lamson deserved a part of the wild, enthusiastic applause.

P. S.

### NIELSEN IN INDIANAPOLIS

Huge Audience Welcomes Singer—Hear Harriet Ware Cantata

INDIANAPOLIS, IND., April 22.—The Church Federation concert series came to a close on Monday evening, April 17, when Alice Nielsen sang before an audience that filled every seat in Tomlin-

## PERSINGER WELCOMED IN HIS HOME CITY

Colorado Springs Greets Gifted  
Violinist—His Wife Heard  
as Accompanist

COLORADO SPRINGS, Col., April 16.—On his way east to fill concert engagements following his season as concertmaster with the San Francisco Symphony Orchestra, Louis Persinger delighted the music lovers of his home city with a recital at the Burns Theater on the evening of April 14. It was under the auspices of the Musical Club.

Mr. Persinger has the gift of program making. Like Kreisler, he has the

son Hall and demanded repeated encores to the generous program presented. William Reddick provided admirable accompaniments.

A miscellaneous program, concluding with the cantata, "Undine," by Harriet Ware, was given by the Harmonie Club on Tuesday evening, April 18. The first part of the program was devoted to excerpts from Horatio Parker's "Fairyland" and from "La Gioconda." The participants were Mrs. Gregor, Mrs. Lucas, Mrs. Friermood, Eleanor Atkinson, Charlotte Lieher and Leona Wright. The cantata was directed by Alexander Ernestinoff, with Mrs. S. K. Ruick as accompanist. Solo parts were sustained by Rachel Hamilton, in the title rôle, and Charles McCarty, tenor. An impressive program was given by the Matinée Musicales Club Thursday afternoon, April 13, at the Fourth Presbyterian Church, as a memorium to Mrs. Annie Cox, founder of the club; Mrs. Olive Eddy Hasselman, charter member; Anna McKenzie, Mrs. Katherine Bauer Allin, Mrs. Gertrude Carey Jameson and Mrs. Charles H. Beckett.

The program was given by Mrs. Leo Rappaport, Mrs. Frank Edenharder, Mrs. Franc W. Webber, Mrs. M. D. Morell, Mrs. Gaylord Yost, Mrs. G. B. Jackson, Ruth Murphy, Urith Mosher and Yerba Wilhite.

Charles F. Hansen played two organ numbers and Alexander Ernestinoff directed the chorale.

The return of Mrs. Margaret Nikolic, pianist, who now makes her home in New York, was an event in musical life here.

She played before the Woman's Department Club on Thursday afternoon, April 13, at the Propylaeum, delighting a large audience.

David Baxter, baritone, and his wife, Alice Baxter, contralto, formerly of Indianapolis, gave a delightful song recital at the Propylaeum Friday evening, April 14. Miss Pollock of Chicago was at the piano.

P. S.

Mrs. Bramhall Offers Noted Artists in Musicals for Friends

Mrs. A. D. Bramhall gave a musical for 300 of her friends at Sherry's, New York, on April 15, the artists being Anna Fitzsimons of the Metropolitan Opera, Germaine Schnitzer, the pianist; David Bispham, baritone, with Woodruff Rogers, accompanist.

feeling and judgment for combining many equally pleasing numbers into a harmonious whole. Since his last hearing here a year or more ago it is quite evident that Mr. Persinger's art had added unto its many noteworthy qualities an authority which marks his progress by a very considerable degree toward a high goal.

While the entire program was received with unbounded enthusiasm and many encores had of necessity to be added, the selection which won the artist the greatest applause and quite justly so, was the Rondo Capriccioso of Saint-Saëns. Particular mention, too, should be made of his own arrangement of the Dvorak melodies. Mr. Persinger's charming wife, Angela Gianelli, was an amazingly fine accompanist. One of Mr. Persinger's numbers was A. Walter Kramer's arrangement of Schubert's "Litany for All Soul's Day."

T. M. F.

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## Making of Metropolitan Opera Schedule an Intricate Process

WHEN the Metropolitan Opera Company closed its twenty weeks' season in New York and packed up its impedimenta for the trip to Boston, it left behind a very important article. This is a volume which in a certain sense might be called the "Domesday Book of Metropolitan Opera." In fact, it has been said that if this book were lost the wheels of activity in the opera house would stop still. The notations in the volume are made from day to day by Francesco Romei, who assists Mr. Gatti-Casazza in putting into active operation the schedule which the impresario has picked out for the various weeks of the season. The making up of this schedule and the carrying out of its demands is an unobtrusive but all-important factor in the Metropolitan's mechanism.

In choosing his bill of operas for the week Mr. Gatti is confronted with the most delicate problems. Of course his first duty is to the public—or more specifically, the subscribers. First, as to the operas. When a novelty is produced, the general manager must see to it that, as far as practically possible, it goes the round of the different subscription performances—that is, the Monday, Wednesday, Thursday and Friday evenings and the Saturday matinées. Besides, the patrons of the fewer Saturday evening subscription performances must have a reasonably representative schedule. In addition, Mr. Gatti must take care that an opera is not given for the same subscribers more than once in a season.

### Striking a Balance

Then the manager must strike a discriminating balance between an opera that possibly a majority of the subscribers might wish to hear and another which the management feels they ought to hear because it will be "good for them."

In the matter of singers Mr. Gatti must arrange his schedules so that (again as far as possible) each body of subscribers may have their fill of hearings of favorites such as Caruso and Farrar, and just enough and not too much of other artists who may not happen to appeal so strongly to the public.

On the other hand, Mr. Gatti has his duty to the singers. In the contracts of the leading artists are clauses calling for their appearances in a stipulated number of performances during the season. If the artist has a contract calling for forty performances during a twenty-week season, it is incumbent upon Mr. Gatti to place her in an average of two casts per week, or else the company will be in the position of paying the singer for more performances than she has sung.

Further, Mr. Gatti must arrange the schedule so as to conserve the strength of

his singers. There are many whose contracts do not contain any clause which would forbid their being cast for performances on two successive days, yet the management refrains from imposing any such vocal strain save in a case of extreme emergency. An example of the help which this singing under pressure gives to the harassed management was the feat of Mme. Barrientos early in March, when she followed her "Somnambula" of a Friday night by singing "Rigoletto" at the next day's matinée to relieve the situation caused by the indisposition of Geraldine Farrar, who was to have sung "Carmen" on that day.

### Starting the Operatic Wheels

When once Mr. Gatti has chosen his list of operas for the week, he hands this list, with the names of the principal singers in each opera, to Mr. Romei. The latter is charged with the duty of completing the casts and arranging for the various rehearsals necessary to each performance.

As an aid to the selection of the various singers the Metropolitan has a note book, in Mr. Romei's possession, which is a handy index system of the repertoire. That is, the book is indexed both as to singers and as to operas. Suppose Mr. Gatti is putting on "Bohème." By looking under the B's he can find out just which of his company sing *Mimi*, how many *Rodolfo* he has, who are the *Marcos*, etc. Also, each artist is indexed according to the number of parts in his repertoire. Mr. Amato, for example, being set down as an interpreter of *Tonio*, *Amonasro*, *Amfortas* and all his other rôles.

When the casts have been filled, the places for the various rehearsals are to be appointed, and the singers, orchestral players, etc., are to be notified of these appointments. For the recording of all the details in the scheme of rehearsals Mr. Romei keeps a huge notebook which has already been described as a sort of "Domesday Book." This is arranged according to the weeks of the season, with a chart showing just what rehearsal is scheduled for each day. The whole chart is printed in Italian and the notations are written in that tongue.

Suppose we look at the page for "Settimana N. 3," or the third week. Down

the left hand column are the days of the week—Lunedì, Martedì, etc. Across the top of the chart are these subdivisions, representing the different rehearsals and performances:

Orchestra Sola (The Orchestra Alone)  
Prove di Luci (Rehearsal of the Lights)  
Prove di Scena (Rehearsal of the Action)  
Artisti al Piano (Principals at the Piano)  
Prove Generali (General Rehearsal)  
Rappresentazioni (Performances)  
Osservazioni (Memoranda)

On the page we find a variety of notations, such as this, in the first column: Marta 10½," meaning an orchestral rehearsal of "Marta" at 10.30, or "Marta con Botti ore, 8," under the "Artisti al Piano" head—which, of course, is, "Marta," with Luca Botti at 8 o'clock. The "Rappresentazioni" noted include not only those in New York, but "Manon Ph" (Philadelphia) and "Zauberflöte Br" (Brooklyn). In many of the oblong sections the notation has been erased, showing the constant changing of arrangements that is necessitated by the flurry of operatic preparations.

The making up of these rehearsal schedules begins a month before the opera house opens in November. By the time the season starts, Mr. Gatti has the bills prepared for the first three weeks.

While the sudden illness of a star who is scheduled to appear is liable to throw the management into a desperate situation, the resources of the company are so great that it is never necessary to close the opera house for the evening. Indeed, the Metropolitan has such a complete roster of artists that if it had two more choruses and orchestras it would be able to give performances in three different cities every evening.

K. S. C.

### ST. PAUL PIANIST'S DÉBUT

Signe Johanson Especially Successful in MacDowell and Grieg Numbers

ST. PAUL, April 14.—The entrance of Signe Johanson, pianist, into the ranks of St. Paul professionals was accomplished in a recital Wednesday evening before an audience that completely filled Elks' Hall. The program contained music by Bach, Mendelssohn, Chopin, MacDowell, Grieg, Moszkowski and Liszt. There was much to commend in Miss Johanson's playing, especially in those numbers calling for facility of execution and brilliance. Indeed, had she held throughout to the point reached in the MacDowell "Hexentanz," which was delightfully clean, crisp and sparkling, her appearance would have been remarkable. The Grieg Nocturne was also beautiful in the atmosphere sympathetically created by the player. In her Bach and Beethoven, one questioned the idea back of the performance and longed for a deeper, broader tone with which to lend character to a more or less meaningless interpretation.

Miss Johanson was her own manager. It is said that she has been largely self-taught. Her ambition recognizes no limitation and her application is indefatigable.

F. L. C. B.

Stainer's "Crucifixion" Given by Duluth Trinity Cathedral Choir

DULUTH, MINN., April 22.—Leona Grieser, director and organist of Trinity Cathedral, presented her choir in Stainer's cantata, "The Crucifixion," on Sunday afternoon, April 16. Trinity Cathedral has long recognized the importance of good music as a part of the service. Great precision and careful shading were shown in the choruses, for which credit is due the exacting training of the director. The bass solos were well given by Robert Drummond, and John Koneczny was a capable tenor soloist.

## ALEXIS RIENZI GIVES RUSSIAN SONG RECITAL

Baritone, Assisted by Dubinsky, Cellist, and Constance Purdy, Contralto, in Attractive Program

A recital of Russian songs was given by Alexis Rienzi, baritone, in honor of the completion of thirty years' of work as an artist, at the New York studio of Mrs. William Schupp, on Sunday evening, April 16. Constance Purdy, the American contralto, who sings Russian songs like a native Russian, and Vladimir Dubinsky, cellist, also appeared as soloists. The recital was held under the auspices of the Russian Musical Society, and many members and their friends were present.

Mr. Rienzi showed an intimate knowledge of Russian songs and his interpretations were feelingly and artistically given. An interesting and helpful book of translations of the Russian songs by Constance Purdy made it possible for the audience to follow the text intelligently. The program, skilfully devised, follows in full:

"Suspicion," Glinka, Mr. Rienzi and Mr. Dubinsky; "Once More Alone," Rienzi; "The Kindly Stars," Kalinnikoff; "Prince Repnine," Danilevsky; "The Minstrel," Arensky; "The Messenger," R. Korsakov, Mr. Rienzi; "The Bells," Kalinnikoff; "With Nurse," and "The Prayer," from "The Nursery," Moussorgsky; "I Must Have Rejoicing," Glière, Miss Purdy; "Grief Is Losing Sway," "Thou Didst in the Throng Not Recall Me" and "Forgotten," Moussorgsky, Mr. Rienzi; "Song of the Minstrel" and "Spanish Serenade," Glazounoff, Mr. Dubinsky; "Song of the Dark Forest," Borodine; "The Old Corporal," Dargomitsky, Mr. Rienzi.

Miss Purdy sang the children's songs delightfully, especially the merry "Prayer" of Moussorgsky. She has a fine contralto voice and uses it with the utmost discretion. She sang a charming little song in English as an encore. Mr. Dubinsky played two numbers of Glazounoff very effectively, besides playing the obbligato of one of Mr. Rienzi's songs. The recital was highly enjoyed by a discriminating audience.

H. B.

### GALLERY GODS ANGER CALVE

Mistake Her Stirring French War Song for Humorous Skit

SAN FRANCISCO, April 11.—Mme. Calvé began a one-week vaudeville engagement at the Orpheum last Sunday afternoon, and yesterday afternoon a peculiar incident occurred which shows that the glorious Emma retains something of her *Carmen* temperament. She was singing a descriptive war-song by Derouede, an impassioned martial air with Zouaves on the march, the dying bugler, and all the accompanying musical emotions. She was singing it well, too, but it was in the French language, and some of the juvenile gods in the gallery thought she was putting over some new vaudeville "stunt." The boys paid what they thought was due homage by a chorus of laughter, though the lower part of the house was silent in devoted attention.

Calvé, who had sung herself to the verge of tearfulness, stopped, folded her arms in majestic disdain and gave the gallery a long and withering gaze. The result was silence close under the roof and a roar of applause from the lower part of the house. The singer kissed her hands to the orchestra circle and disappeared. Later she returned to sing a duet with her husband, Signor Gasparri, but under the strain of the previous excitement she broke down, sank into a chair and motioned for the curtain to be lowered. Last night and this afternoon she appeared in perfect condition again.

T. N.

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## SECOND PORTLAND VISIT OF MME. CULP

Dutch Singer Assisting Soloist with Will Macfarlane in Organ Recital

PORLAND, ME., April 14.—Mme. Julia Culp, the famous Dutch liedersinger, was the assisting soloist at the seventeenth subscription organ concert last evening. There was an unusually large audience to greet her on her second visit to Portland.

Mme. Culp sang three groups of songs. The first was five songs of Schubert, including "Auf dem Wasser zu singen" and "Du bist die Ruh" most delightfully sung. In her second, a group of English songs, "Somewhere I Know," by Herman Weil, pleased the audience immensely, and Mme. Culp repeated it. After this group she sang an old French song in response to most enthusiastic applause. For her last group she sang three songs of Brahms, responding to an encore with "The Star" by Rogers. Her accompanist, Coenraad v. Bos, gave added pleasure by his artistic accompaniments.

Will C. Macfarlane was in fine form and gave a magnificent performance of the First Movement of Widor's "Sixth Organ Symphony," a most impressive work, Bach's G Minor Fugue, "Finlandia," by Sibelius, and a Toccata in D Minor, by Gordon Balch Nevin.

On Thursday morning the Rossini Club gave an interesting program of Shakespearean music with both old and modern settings. An old virginal was played by Anna Cecilia Carey, delighting the audience with old-time atmosphere. Vocalists were Mrs. Stanwood E. Fisher, Mrs. Madeline Files Bird, Georgiana Shaylor, Mrs. Esther Holden, Mrs. Frank J. Bragdon, Mrs. Ernest J. Hill, Mrs. James A. McFaul and Mrs. C. Everett Boynton.

A. B.

Basil Gauntlett in Piano Recital at Missouri Executive Mansion

JEFFERSON CITY, Mo., April 8.—Prof. Basil D. Gauntlett, formerly soloist with the St. Louis Symphony Orchestra and now director of Stephens College Conservatory of Music, Columbia, Mo., gave a well-selected program at the Executive Mansion, April 6. The pianist's work was characterized by both warmth and refinement. The third movement of Bach's Concerto in the Italian Style was marked by delicacy and discrimination. His playing of Schumann was sympathetic. Among numbers chosen in modern composition was Percy Grainger's "Walking Tune," which was especially well received by his large and appreciative audience.

On Saturday afternoon Sebert Price gave one of his pleasing fortnightly recitals at the Free Public Library.

Triumph for Sandby in Philadelphia Orchestra Concerts

PHILADELPHIA, April 8.—Herman Sandby, first violoncellist of the Philadelphia Orchestra, who will retire from that organization at the close of the present season, in order to devote his time to composition and solo playing, recently has been meeting with emphatic success in his appearances as soloist with the orchestra and at numerous concerts and recitals. Not only at Bryn Mawr College, where the orchestra gave a concert on April 1, but also on the previous evening at Lebanon, Pa., did the enthusiasm for Mr. Sandby reach such propor-

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tions that Mr. Stokowski deemed it wise to break his non-encore rule, which generally is enforced at all the concerts by the Philadelphia Orchestra. At Bryn Mawr, after Mr. Sandby's masterly interpretation of the Tschaikowsky Variations, the recalls would not cease until Mr. Stokowski invited the cellist to find a way of bringing law and order back to his audience, which Sandby did by playing "The Swan," assisted by Vincent Fanelli, harpist of the orchestra. Mr. Sandby also won an ovation when he played for the Yiddish Society of Philadelphia, at the Arch Street Theater, last Sunday evening, his own folk songs being received with great favor.

A. L. T.

Women's Chorus of Baltimore Presents Interesting Compositions

BALTIMORE, April 12.—The Woman's Philharmonic Chorus, Joseph Pache, conductor, gave a concert for the benefit of the Nurses' Home at Eudowood last night at Lehmann Hall. In presenting choruses, which had been especially written for these singers by Nowowiejski, Pache and Max Fiedler, the director brought forth some interesting compositions. These received enthusiastic approval, as did the remaining work of the chorus. Mrs. Charles T. Crane, mezzo-soprano, was heard to advantage as soloist. Alfred Lennarts, cellist of the Philadelphia Orchestra, made an impression in a group of solos, and Arthur Howell Wilson, pianist, gave much enjoyment with his interpretations of classic numbers. Mrs. John Swikert, Jr., was the efficient accompanist. F. C. B.

Trio of Artists in Aeolian Hall Recital

A concert was given in Aeolian Hall, New York, on Thursday evening, April 13, by Paula Reed, soprano; Lisbet Hoffmann, pianist, and Theodore von Hemert, baritone. A large audience rewarded the three artists with liberal applause, though the gifts they disclosed were scarcely of an exceptional nature. The soprano was heard in an air from "Don Giovanni" and songs by Schubert, Liebling, Schumann, Charpentier and others, while Mr. von Hemert sang numbers by Massenet, Loomis, Loewe, Schubert and Hahn. Miss Hoffmann offered a Tschaikowsky sonata and a Liszt group. The singers' accompaniments were played by Max Liebling.

Mrs. MacDowell Tells Dallas, Tex., of Work at Peterboro

DALLAS, TEX., March 29.—The Tronitz Club presented Mrs. Edward A. MacDowell, widow of the famous composer, in a lecture recital in the Palm Garden of Adolphus Busch Hotel last evening. A large and enthusiastic audience of music-lovers greeted her. She told of the memorial founded on the MacDowell homestead at Peterboro, N. H., and its influence on music and art in America, and played a number of MacDowell pieces.

E. D. B.

Esther Dale in Smith College Recital

Esther Dale, soprano, assisted by Lilian Jackson at the piano, was heard in recital in the John M. Greene Hall of Smith College, Northampton, Mass., on April 7, when she gave a program of songs by Brahms, Schumann, Vidal, Rimsky-Korsakoff, Massenet, Von Stutzman, Vieh, Quilter, Engel, Kernochan. Miss Dale has a voice of rich quality, which she knows well how to use, and her singing was of a most finished character. The applause of the large audience was proof of the pleasure it derived from her work. Miss Jackson provided able accompaniments.

Terre Haute, Ind., Art Society to Hear Arthur Shattuck

Arthur Shattuck, the American pianist, has been engaged for a recital by the Art Society of Terre Haute, Ind., for May 4. He has also been re-engaged for a recital in Houston, Tex., for next season. He is bringing to a close one of the best tours he has ever made and will make another one next year. The direction of this tour has been in the exceedingly able hands of Margaret Rice of Milwaukee.

## BEHYMER CONCERT COURSE CONCLUDED

Kneisels Last in Los Angeles Series—Women's Orchestra Performs Well

LOS ANGELES, April 10.—Musical matters have been rather quiet in Los Angeles in the last ten days. The leading event was the final concert of the Behymer Philharmonic Series of twenty concerts, the program being given by the Kneisel Quartet, which played quartets by Brahms and Beethoven, while Mr. Wilke, the cellist, played the Bach Suite for violoncello and two somewhat lighter numbers as encores, the latter with piano accompaniment. The audience was one of the largest given to instrumental concert this season. This concert made a fitting close to the delightful series of recitals Mr. Behymer has presented this season.

The Woman's Orchestra waited until late in the season for its concerts this year, the first of them being given at Blanchard Hall the first week in April. This orchestra is twenty years old, though a number of its members are not; but few of the original members are now playing with it. In all this time it has had but two directors, Harley Hamilton, now confined to his home by illness, and Henry Schoenfeld, who has had its direction for the last three years. The program was given in a manner that showed much advance in intonation and exactness and with Ramona Rollins Wylie as soloist created much favorable comment among its large morning audience.

Charles F. Edson gave a recital of Kipling songs at Bullock's recently, in which the composers represented were German, Kernochan, Trevannion and the recitalist. Coe Martin was the pianist. Mr. Edson's poems on Western life were recently set to music by Charles W. Cadman.

Frederick Brueschweiler's combined choruses gave a program at Blanchard Hall Wednesday, in which several of the director's works were sung. Mr. Brueschweiler has published about fifty choruses. A string orchestra and several soloists assisted. Mr. Brueschweiler is conducting two German chor-

uses in Los Angeles and one in Pasadena.

At the concert of the Symphony Orchestra Saturday night last, two Los Angeles composers were introduced, Roland Diggle and Arthur Blakely, both church organists. Mr. Diggle's "Fairy Suite" is daintily conceived and beautifully orchestrated. Mr. Blakely's contribution was a flute rondo played by Jay Plowe. Bertha Farner, soprano, was soloist and she proved to have a rich and beautifully placed soprano voice, doing work equaling that of the visiting artists. Miss Farner was a pupil of J. B. Poulin before her six years of Paris study. The orchestral numbers included a suite by Delibes, "Le roi s'amuse."

William Shakespeare was the principal guest at the Gamut Club dinner last week and, as he was accompanied by F. A. Bacon of Pomona College, they were called on to explain the Shakespeare-Bacon imbroglio, which they did to everyone's enjoyment. The leading soloist of the occasion was Bertha Farner singing Rimsky-Korsakoff and Puccini arias delightfully.

W. F. G.

Nine-Year-Old Pianist Gives Recital in Alliance, Ohio

ALLIANCE, OHIO, April 20.—A unusually talented child pianist was introduced in her first public recital recently, when Eva Kathryn Wetzel was presented by her teacher, Mrs. Alma Balmat Grimes, of the Mount Union College Conservatory of Music, of which Herbert E. Hutchinson is the director. A rather taxing program was offered by the nine-year-old player, including three compositions written by herself and developed in a preparatory theory class taught by Mrs. Grimes.

Duluth Organist to Lead Music at Shriners' Imperial Council

DULUTH, MINN., April 17.—Prof. A. F. M. Custance, composer, and organist and choir director of St. Paul's Episcopal Church, has been signally honored by appointment to the chief musical directorship for the Imperial Council of the Shriners to be held at Buffalo, N. Y., on July 11, 12 and 13. The entire musical program for the conclave will be arranged by Prof. Custance, who is chief musical director for Aad Temple, Duluth, and is in charge of all the musical entertainment staged by the Shriners during the spring and fall ceremonies.

B. S. R.

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## "SKALD" CHORUS IN SCANDINAVIAN MUSIC

Windingstad Forces Assisted by Charlotte Lund and Mr. Simmons

The Singing Society "Skald" gave its ninth annual concert at the Sängerbund Hall, Brooklyn, on Sunday evening, April 16, with Charlotte Lund, soprano, and William Simmons, baritone, as soloists. Participating in the program, in addition to the soloists and chorus, was the Scandinavian Symphony Orchestra, Ole Windingstad, conductor.

The entire program was made up of music by Scandinavian composers, the chorus singing works by Grill, Halvorsen, Wetterling, Asklung and a Swedish folksong in a very creditable way, en-

tirely from memory. Mr. Windingstad led the orchestral players, Carl H. Tolleson, concertmaster, in the first movement of Grieg's "Peer Gynt" Suite, and Svendsen's Norwegian Rhapsody, obtaining fine effects. Mme. Lund made an excellent impression in Grieg's songs, "From Mount Pincio" and "A Swan," and Mr. Simmons was finely received in Sinding's "Light" and Grieg's "Way of the World," sung with orchestral accompaniment.

As the main number chorus, soloists and orchestra united in a splendid performance of Gade's cantata, "The Erl King's Daughter." This work, one of the best cantatas of its kind, gave much opportunity to all concerned in its presentation to display their ability. Mr. Simmons sang his music with lovely tonal quality, with dramatic feeling and an intimate knowledge of its meaning. Mme. Lund, likewise, performed her rôle with distinction, both soloists winning much applause. The audience was very large and enthusiasm ran high throughout the evening.

## CONCERT FOR BENEFIT OF FRENCH HOSPITAL

Stirring Performances of Vocal and Instrumental Music—Accompanist Balks at "Marseillaise"

A concert for the benefit of Military Hospital No. 28, Bourges, France, was arranged by Pitts Sanborn, music critic of the New York *Globe*, and given at the Punch and Judy Theater on Monday afternoon, April 17. Mrs. Mary Hatch Willard, chairman of the Surgical Dressing Committee, told of her recent experiences on the French war front, and a musical program was furnished by John Powell, pianist; Clara Clemens, contralto; Miguel Llobet, the Spanish guitarist, and Desiré Defrère, baritone.

Mr. Powell played an Impromptu and Polonaise of Chopin, and Liszt's Sixth Rhapsody. His art is familiar to New York concert-goers, and it may suffice to say that he gave the same splendid, artistic performances that are always associated with him. The Military Polonaise was played brilliantly and with fine rhythmic sense. Clara Clemens, who is Mrs. Ossip Gabrilowitsch, sang songs of Grieg, Tschaikowsky, Bizet, and one of her husband's, "Nearer to the Beloved." She was generously applauded for her sincere interpretations. Miguel Llobet played numbers of Tor, Albeniz and his teacher, Tarraga. It is impossible to

conceive of greater virtuosity and musicianship on the guitar. Mr. Llobet is surely a genuine artist, to be taken seriously.

Mr. Defrère sang the stirring "Marseillaise," a fitting ending to a patriotic concert. Maurice Eisner supplied capable accompaniments, excepting when Mr. Defrère sang "La Marseillaise." He declined to serve as accompanist in this number, and Maria Duchêne, the Metropolitan Opera contralto, volunteered to serve in his place. H. B.

## FOLK MUSIC AT COLUMBIA

Mrs. Wood Bagg Heard in Lecture—Recital of Folk Songs

Mrs. Amy U. Wood Bagg, formerly of Boston, now of Springfield, Mass., gave a lecture-recital on the afternoon of April 14, at Teachers College, Columbia University.

The subject was "The Masquerade of the Folk-Song," and the program included two Liszt numbers, Tarantelle and the Twelfth Rhapsodie; a Gavotte by Gluck-Brahms; Première Mazurka of Strelezki, and three characteristic old folk-songs, seldom heard; a Scotch, a negro and an original Indian melody, unaccompanied. Mrs. Bagg's voice is sweet, true and sympathetic, and her singing marked by finished taste. As a pianist she is an artist of broad musicianship. Her recital was thoroughly enjoyed.

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organist, "The Angel's Dream" of Lagye and "Barcarolle" from "Tales of Hoffmann." The audience applauded her generously and was evidently pleased with her playing. Dr. Carl Dufft, baritone, sang feelingly and with good interpretation "Was ist Liebe" of Ganz, "Auf Wachtposten" of Hollaender and Handel's "Hear Me, Ye Winds and Waves."

Mme. Frieda Bennéche sang the "Villanelle" of Dell' Aqua and the "Polonaise" from "Mignon." Her soprano voice is flexible and of a pleasing quality. Her diction and phrasing were good and her singing pleased her hearers, who received her most cordially. Mrs. A. Lewis Baldwin sang "Chevalier Belle Étoile" of Holmés and a group of songs of Ferrari, Handel and Ross. She sang with understanding and her work won favor. Douglas J. Wood read various numbers. Temple Black, tenor, sang "Una furtiva lagrima" from "Elisir d'Amore," Handel's "Where'er You Walk" and A. Walter Kramer's "A Lover's Litany." He was heartily applauded, especially after the Kramer number. Leo Braun played the accompaniments for the singers capably. H. B.

## GUIOMAR NOVAES AGAIN PROVES ARTISTIC WORTH

Second New York Recital by Brazilian Pianist Is Fine Demonstration of Her Musicianship

Guimaraes Novaes, the Brazilian pianist, who made her New York début early in the season, gave another recital in Aeolian Hall on Thursday afternoon, April 13. Her program consisted of Bach's "Organ Praeclodium and Fuga," arranged by Moor, Mozart's A Major Sonata, Six Preludes, Three Etudes, and the B Minor Scherzo of Chopin, and Schumann's "Symphonic Studies."

On this occasion, as well as on previous ones, Miss Novaes demonstrated that she is one of the most gifted and well-equipped of the young artists who have appeared this season. The Bach-Moor number had power, vitality and majesty, and Miss Novaes played it with the assurance and sweep of a mature artist. She played the Mozart Sonata with all the poetry and delicacy that it requires, and the purring runs and rippling scales were a delight to the ear.

In the Mozart Sonata, as well as in the Chopin Preludes, she showed variety of style and a keen understanding of the smaller forms. After the "Etudes" Miss Novaes was heartily applauded and she encored with the Chopin "Berceuse," which she played admirably. The Schumann "Symphonic Studies" proved her splendid musicianship, her technical facility, and interpretative skill. H. B.

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## SAN DIEGO WELCOMES KNEISEL QUARTET

Amphion Club Presents Artists to Capacity Audience of Music Lovers

SAN DIEGO, CAL., April 7.—One of the most charming programs of the season was given yesterday by the Kneisel Quartet at the Isis Theater. The concert was under the auspices of the Amphion Club, and the audience which greeted the players was sufficient to fill the theater.

The playing of the Kneisels was of the highest standard and their marvelous ensemble, perfect balance of instruments and blending of tone characterized their entire concert. Much enthusiasm was displayed during the entire program, and there were curtain calls as well as encores.

Probably no offering was more heartily received than that given by William Willeke, cellist. His solo group was composed of Handel's "Larghetto," Rennard's "Berceuse" and a lively Rondo by Boccherini. As an encore he played Goltermann's Andante. Numbers by the quartet included works of Brahms, Reger, Dvorak and Schumann. After their final number they were forced to play again and gave the charming Irish reel, "Molly on the Shore," by Percy Grainger.

Another important musical program of the week was given by Arnold Krauss, violinist, with Mrs. Shinkel Gray at the piano, at the San Diego Club House. This was Mr. Krauss's first public recital. Society turned out to welcome the new violinist and he was enthusiastically received. W. F. R.

## DALLAS CHORAL DIRECTOR GIVES BANQUET FOR CLUB

Great Enthusiasm and Good Fellowship at Event—Presentations Made to Conductor and Accompanist

DALLAS, Texas, April 12.—On the evening of April 5, Earle D. Behrends, director and president of the Mozart Choral Club and Orchestra, gave a banquet for the members in the Palm Garden of the Adolphus Hotel. There were eighty present. Dr. J. Hal Gambrell presided as toastmaster, and on behalf of the club presented Mr. Behrends with a silver loving cup. Dr. Gambrell praised the work done by Mr. Behrends this year, and spoke of the splendid fellowship existing in the club. On behalf of the club, J. Ollie Humphreys presented Lauretta Peterman, the accompanist, with a gold wrist watch in appreciation of her services.

During the evening a professional male quartet of Mr. Behrends' pupils, composed of W. C. Hornaday, Tyson Payne, George Terrell and Maurice Peterman.

E. C. Blesi made an interesting talk on the charter members and history of the organization and its future. Speeches were made by A. V. Mannan, T. K. Johnston, David F. Parker, R. I. Corpeling, Glenn and Wayne Addington, Joe Murray, W. C. Hornaday, George Terrell and M. F. Spillers, Mrs. R. I. Corpeling, Mrs. F. H. Austin, Lellie Swann and Josephine Wolf. L. M.

## KITTY BERGER'S MUSICALE

Dr. Carl and Frieda Bennéche Among Artists on Program

Mme. Kitty Berger's Grand Lenten Musicale was given in the Gold Room of Delmonico's on Tuesday afternoon, April 11. Mme. Berger played the harpsichord, an instrument seldom heard in public, and offered "Die Kapelle" of Kreutzer, "Minuet" of Haydn, Schubert's "Serenade," "Wer weis ob wir uns wieder sehn" of Waldmann, a "Scotch Love Song" and a "Tirolerienne." She also played with Dr. William C. Carl, the

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Mr. and Mrs. Fredric Fradkin (Hattie Kneitel) who will appear next season in joint recital

A musical romance was brought to its appropriate climax when on Wednesday, April 11, Fredric Fradkin, the brilliant violinist, who has been much heard in concert this season, was married to Hattie Rosalyn Kneitel, a young New York singer. The couple were married by Alderman Friedlander at the City Hall.

Miss Kneitel has appeared in a number of light opera productions and is the possessor of a remarkable lyric soprano. She is a pupil of Yeatman Griffith and will next season do recital work with her husband. Mr. Fradkin, who is now completing his season as solo violinist with the Diaghileff Russian Ballet, has appeared as soloist with the New York Philharmonic and other noted orchestras here and abroad, and is one of the best of the younger violinists. He will make a concert tour of this country next season.

**McCORMACK IN BUFFALO**

**Tenor Draws His Usual Huge Audience  
—Rubinstein Club Concert**

BUFFALO, N. Y., April 14.—Under the local management of Mrs. Mai Davis Smith, John McCormack gave a song recital in Elmwood Music Hall the evening of April 11, and drew a record-breaking crowd. Mr. McCormack was in fine voice and most agreeable mood, and as is usual at a McCormack concert, the giving of

encores doubled his official program numbers. Donald McBeath came in for a large meed of praise for his fine playing of his violin numbers and he also had to grant encores. Edwin Schneider played the accompaniments with mastery.

The Rubinstein Club, women's voices, under the direction of Mary M. Howard, gave a concert at the Delaware Avenue Baptist Church, April 7, that was notable for the excellence of the various offerings and their performance. A unique feature was some artistic pictures projected on a screen, illustrating certain passages of the different numbers, which were about equally divided among choruses, quartets, solos and a piano solo. Solo numbers were sung by Mrs. Hawke, Mrs. Trautmann, Mrs. Andrews and Miss Kronenberg, and there was a piano solo by Miss Howard. The audience was manifestly pleased with the entertainment. Clara M. Diehl, official accompanist of the club, did excellent work. F. H. H.

**"ELIJAH" WELL GIVEN  
BY MINNEAPOLIS CLUB**

**Philharmonic Chorus Assisted by Sym-  
phony Players and Soloists of  
Distinction—Graveure Recital**

MINNEAPOLIS, April 12.—The Philharmonic Club of 200 mixed voices, assisted by the touring force of the Minneapolis Symphony Orchestra and eminent soloists, under the direction of Emil Oberhoffer, gave a notable performance of Mendelssohn's "Elijah" in the Auditorium Sunday afternoon.

The note of authority was struck by Louis Graveure in the opening measures assigned to *Elijah* and sustained by that very satisfying singer throughout the performance of the rôle. The soloists, in addition to Mr. Graveure, were Leonora Allen, soprano; Jean Vincent Cooper, contralto; Albert Lindquist, tenor, with Clifford Campbell Peterson in the part of *The Youth*, each of them singing with a high degree of artistic accomplishment. The tone of the orchestra was noticeably depleted by its diminished numbers and seemed, at times, inadequate for the support of the large chorus; yet it was an important factor in the success of the performance.

Mr. Oberhoffer and J. Austin Williams, rehearsal director, each politely referred to the other the lion's share of applause.

The Chamber Music Society of Minneapolis closed its season Saturday night with a recital by Louis Graveure in the Radisson Hotel. It was a delightful occasion, in which the distinguished singing artist occupied an exalted position. A voice, rich and resonant, responded with facility to the requirements of a many-sided program. Gertrude Dobyns accompanied the singer. F. L. C. B.

**UNIVERSITY CLUB CONCERT**

**Brooklyn Singers Have Miss Stallings  
and Miss Gunn as Soloists**

The University Glee Club of Brooklyn, Edward J. A. Zeiner, conductor, gave its second private concert at the club on Thursday evening, April 6, with Kathryn Platt Gunn, violinist, and Louise Stallings, soprano, as soloists.

Miss Gunn won immediate favor in Wieniawski's "Souvenir de Moscow," the Dvorak-Kreisler Slavonic Dance in E Minor and Kreisler's "Chinese Tambourine." Her artistic playing was enthusiastically received and extras demanded.

The chorus sang ably works by Thayer, Samans, Leoni-Stebbins, MacDowell, Buck, Palmgren, Andrews and two groups of college songs. In the Palmgren number Miss Stallings sang the soprano solo finely. Otto L. Hellmann was at the piano for the club and Louis R. Dressler for Miss Gunn.

**Mme. Donalda in Benefit Concert**

Pauline Donalda, the celebrated prima donna soprano, will be heard as soloist at the Biltmore Hotel, New York, on May 3, at a benefit performance under the auspices of the Duchess of Connaught, given by the Canadian Club of New York. Mme. Donalda will offer two groups of songs and the arias from "Bohème" and "Butterfly," accompanied by the Russian Symphony Orchestra.



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**NEW CARPENTER SONGS  
ON TOM DOBSON'S PROGRAM**

**Unique Singer Gives Demonstration of  
His Style in His Own Settings  
of Stephens's Verse**

Tom Dobson, the unique singer of unique songs, gave another of his delightful afternoons of "himself at the piano" at the Punch and Judy Theater on Wednesday, April 12. One may always expect a novelty and contrast on his program and the present one, which follows, did not disappoint:

"Da unten im Tale," "Schwesterlein," Brahms Volkslieder; "Mit einer Wasserlilie," "Geschieden," "Unter Rosen," Grieg; "Knabe und Veilchen," (des Knaben Wunderhorn), Erich Wolff; "La Nuit," "Cimetiére de Campagne," Hahn; "Il Pleut des Petales de Fleurs," Rhene-Baton; "Complainte, Moreau; "Le Ciel" (request), Carpenter; "A Cradle Song," Carpenter; "Two Water-Colors" (mss.) (first time), Carpenter; "The Odalisik," "To a Young Gentleman" (the Odes of Confucius, translated by Giles); "A Symphony in Yellow," Griffes; "The Lights of Home," Seller; "The Sea Gull and the Crow," Norton; "Seumas Beg," "Breakfast Time," "Grafton Street," "Westland Row," Dobson; "When Little Boys Sing," Carpenter; "Geyser-bianca," Lehmann.

Mr. Dobson is one of the very few singers before the public to-day who can keep an audience merry and keyed up to the point of laughter and at the same time maintain the dignity and standard of a sincere artist. The Brahms and Grieg songs were sung in musicianly and artistic fashion, but Dobson at his best and in his most characteristic vein must be heard in the funny songs of Carpenter or in his own droll settings of the droll poems of Stephens. Mr. Dobson sits at the piano, strikes the keys idly as if unconscious of an audience and entertains in an easy, natural manner that has the delightful flavor of intimacy. While the quality of his voice may not always be pure, he

more than atones for vocal shortcomings by his art of interpretation. Mr. Dobson was heartily welcomed by a very large audience and graciously shook encore after encore out of his capacious sleeve. H. B.

**ABORNS END BROOKLYN SEASON**

**Well-Presented Opera and Generous  
Patronage the Rule**

The Aborn English Grand Opera Company closed its season at the Brooklyn Academy of Music with performances of "Madama Butterfly" and "Lucia di Lammermoor," each occupying part of the week beginning April 10. Dora de Philippe, soprano of the Chicago Opera Company, was prevented by illness from appearing in the Puccini opera and her place was taken by Edith Helena, whose singing aroused much enthusiasm. Henry Taylor was Lieutenant Pinkerton, Milo Picco took the rôle of Sharpless, and Marie Louise Biggers sang Suzuki. In "Lucia" were heard Miss Helena, as Lucy Ashton; Salvatore Giordano, as Lord Edgar; Michele Rossini, as Sir Henry Ashton, and William Schuster, as Bide-the-Bent. In both operas Sig. del Castillo conducted. They were performances that justified the generous patronage and were well up to the standard that has brought increased attendance to the Aborn performances this spring. G. C. T.

Two Music League artists, Walter Vaughan, tenor, and Mme. Gilderoy Scott sang "Elijah" in Schenectady April 26 and 28. Walter Vaughan was engaged as soloist with the Rochester Orchestra, Jan. 17, and with the Ridgewood Choral Club on May 2, and as tenor soloist of the Plymouth Church for next year.

Sara Gurowitsch has been engaged as soloist with the Philomel Glee Club of Brooklyn on May 9.

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## NOTABLE ARTISTS ON FROTHINGHAM ROSTER

**John Powell and Willem Willeke**  
Added to Lists of New Managerial Office

John Powell, the American pianist, who has been under the management of Loudon Charlton during the past two seasons, has transferred his business affairs to the direction of John W. Frothingham, Inc., Aeolian Hall, New York. Mr. Powell is one of the most gifted of the younger generation of pianists and wherever he has appeared since his return to America he has created a profound impression. He is a Southerner, a native of Richmond, Va., and an extensive tour of the South is now being booked for him for next season. During the present season he appeared as soloist with two of the most important orchestral organizations in the country, the Boston Symphony and the New York Symphony, and next season will be heard with several Western and Middle Western orchestras. Mr. Powell had an enviable reputation as a composer before he was known here as a solo performer and writes for the violin as well as the piano. His concerto was introduced by Efrem Zimbalist in 1912 and his "Sonata Virginianesque," a tribute to his native state, has been played frequently by David and Clara Mannes.

Another prominent artist who has just come under the Frothingham management is Willem Willeke, the 'cellist of the Kneisel Quartet. Since his affiliation with the Quartet Mr. Willeke has not had very frequent opportunity for solo work, and will be available for only a limited number of appearances next season. However, in Europe he is known

chiefly as a solo artist and he has made several tours of Russia, Germany, Scandinavia, Great Britain and Holland. For two seasons he was first 'cellist at the Royal Opera, Covent Garden, London, and from 1903 to 1907 he had a similar post at the Imperial Opera, Vienna. Since then America has accorded him a place in the foremost rank among players of his chosen instrument.

### MAY FESTIVAL FOR NORFOLK

Artists Include Amato, Frieda Hempel, Sophie Braslau and Elman

NORFOLK, CONN., April 20.—The Norfolk Music Festival Association to-day formally announced its arrangement for a three days' festival to be held here on May 11, 12 and 13. The association has engaged an orchestra of fifty men from the Metropolitan Opera Company, under the direction of Richard Hageman, and announces Frieda Hempel, Sophie Braslau, Pasquale Amato and Mischa Elman as soloists.

The hall engaged for the festivals is the Armory Hall of the Norfolk Light Artillery Blues, which has a seating capacity of about 3000. This new organization, the personnel of which includes some of Norfolk's most prominent citizens, has raised a guarantee fund of \$9,000 for this series of three concerts. No festival of such magnitude as that proposed by the present organization has ever been attempted here. R. V. S.

### William Simmons Sings "Crucifixion"

On Sunday afternoon, April 16, William Simmons, the popular baritone, won favor as special soloist in the performance of Stainer's "Crucifixion" at St. Paul's Episcopal Church, Englewood, N. J. The choir, under the able direction of William Janaushek, performed its part in the presentation of this familiar work with great credit.

## NEW GATES ORATORIO GIVEN AT SALT LAKE

Libretto Written by Composer's Mother—Opera Series and Schelling Recital

SALT LAKE CITY, UTAH, April 8.—Perhaps foremost in local importance of the events of a gala week was the spring festival given in the Assembly Hall on March 29 under the auspices of the music department of the Latter Day Saints University. The special feature was the initial performance of "The Restoration," an oratorio by B. Cecil Gates, brother of Lucy Gates, and who recently scored a big success in the concert of the Philharmonic Orchestra when his "Festival Overture" was given.

Now he has added to his reputation by the splendid production of his well-constructed oratorio. The libretto was written by the composer's mother, Mrs. Susa Young Gates, a daughter of President Brigham Young, and embodies the whole scheme of the condition of the world at the time of Prophet Joseph's vision and the wonderful results of his inspired message. The composer has treated his themes to express these contrasting conditions.

The overture follows the accepted standards giving the conception of the whole work, particularly emphasizing the contrast between the somber gloom of part one rising gradually to the brilliant finale, which glows and throbs with the dawn of hope and the glory of the revealed Christ. The Oratorio was presented by the L. D. S. University Chorus and Orchestra, assisted by the Fifteenth and Twenty-ninth choirs and fifteen

members of the Salt Lake Philharmonic Orchestra, under the direction of Mr. Gates. The soloists were Mrs. Martha Smith Jenson, soprano; Amelia Margetts, soprano; James H. Neilson, tenor; Horace S. Ensign, baritone.

Saturday evening, April 1, Ernest Schelling was heard in concert at the First Congregational Church. A capacity audience greeted him and expressed a generous appreciation for his rare artistry. His program was well chosen. The concert was under the local management of Fred C. Graham.

The Salt Lake Theater was the scene of a series of brilliant performances by the Boston Opera and Pavlova Ballet, a combination that has never before been realized in the Intermountain region. All Salt Lake turned out for the occasion, packing the theater to the utmost. Seats ranged from \$6 to \$1, the boxes bringing from \$40 to \$3, and every available place for standing room was sold. It was a record breaker in the history of the Salt Lake Theater, the gross receipts soaring to enormous heights. It was felt that the size and enthusiasm of the audience augured well for another season of grand opera next year.

On Monday evening "La Bohème" was given, the honors of the evening easily falling to Maggie Teyte, whose singing and interpretation of the part of *Mimi* was a delight. Thomas Chalmers as *Marcello* and Giuseppe Gaudenzi as *Rodolfo* shared the honors with Miss Teyte. "Madama Butterfly" was given at the matinée performance. Special interest centered on Tamaki Miura, the dainty Japanese soprano, who held complete sway over her audience, and Riccardo Martin, who interpreted in splendid fashion the rôle of *Pinkerton*.

Tuesday evening was given over to "I Pagliacci," with Giovanni Zenatello, who made a veritable triumph in the rôle of *Canio*, and Felice Lyne as *Nedda*, supported by a complete cast. A real star was the conductor, Roberto Moranzone. Pavlova and her company were superb in their various ballets. Z. A. S.

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members of the Salt Lake Philharmonic Orchestra, under the direction of Mr. Gates. The soloists were Mrs. Martha Smith Jenson, soprano; Amelia Margetts, soprano; James H. Neilson, tenor; Horace S. Ensign, baritone.

Saturday evening, April 1, Ernest Schelling

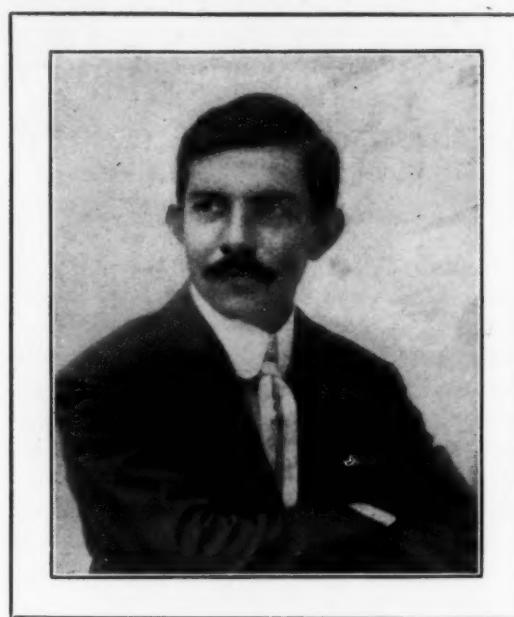
## AMERICAN AS BERLIN CONDUCTOR

### Wallingford Riegger's Introductory Programs of Blüthner Orchestra Series

WORD has just been received from Germany that Wallingford Riegger, the American composer and conductor, has made arrangements with the Blüthner Orchestra of Berlin to conduct a series of eighteen concerts between April 1 and Sept. 15. The first two concerts of this series were given on April 6 and 13, and the following were the programs:

First Concert—Wagner, "Meistersinger," Vorspiel; Mozart, "Drei Deutsche Tänze," Verdi, "Traviata," Fantasie; Mozart, Symphony in E flat; Liszt, "Les Préludes." Second Concert—Weber, Overture, "Freischütz"; Grieg, "Peer Gynt Suite"; Beethoven, Symphony No. 7; Schubert-Liszt, "Wanderer Fantasie," Piano and Orchestra; Bizet, "Carmen" Fantasie.

This is not Mr. Riegger's first appearance as conductor of this renowned orchestra, for three or four years ago he led it in a Brahms Symphony, a Beethoven Symphony and a Saint-Saëns Concerto, with Anton Hekking as soloist. At this concert he conducted entirely without the aid of a score, and the critics were unanimous in praise of



Wallingford Riegger, American Composer-Conductor of Berlin

his readings and his musicianship. At the outbreak of the war Mr. Riegger was conductor at the Stadt-Theater, Würzburg, and later accepted an engagement at the Neues Luisen Theater at Königsberg.

## HEAR GIFTED PUPILS OF MINNIE TRACEY

### Cincinnati Auditors Applaud Her Students—Final Concert of Orpheus Club

CINCINNATI, OHIO, April 22.—A recital of more than usual interest was that given by the pupils of Minnie Tracey, the well known opera singer, who recently joined the vocal and operatic forces of the Cincinnati Conservatory of Music. Although her pupils have had the advantage of her instruction but a year, it was quite evident to the discerning listener that Miss Tracey employs a method and a pedagogic system which is productive of sound results. While a number of young singers took part on the program, whose achievements naturally must not be measured by too exacting a standard, there were evident in their performance sound principles of voice placing, tone production and breathing, where were prophetic of most excellent results at a later day. Among the younger pupils who took part in the program and whose work was particularly commendable were Florence Blakey, Marie Nonnez, the daughter of M. Nonnez, one of the French professors of the city, and Mar-

gherita Tirindelli, a charming young singer gifted with a fresh voice of extremely beautiful quality. Miss Tirindelli is the daughter of the Chevalier Pier Adolfo Tirindelli and is very generously endowed with the artistic ability of her distinguished father.

The latter half of the program was given by a capable group of singers from Miss Tracey's classes in interpretation and opera. Decided dramatic talent, as well as vocal efficiency, was displayed by Mrs. Della Eppinger Bowman and Mrs. Clara Nocke Eberle. Marguerite Huckill showed a voice of warm beautiful quality, while Miss Phyllis Johnston gave two classic arias by Gluck with understanding.

The honors of the evening were carried off by two extremely capable singers, Mrs. Samuel Assur and Emma Noe. Mrs. Assur has a soprano voice of delightful quality, while her singing was marked by fine artistic feeling. She gave a group including Sibelius's "Doch ein Vogel kehrt nicht wieder," three French songs by Koechlin and the old English "I've Been Roaming." Miss Noe sang effectively Stillman-Kelley's "Love and Sleep" and Massenet's Prison Scene from "Hérodiade." Mrs. Assur and Miss Noe were particularly enjoyable in their duet "Oiseaux des Bois" of Massenet.

The Orpheus Club, under the direction of Edwin Glover, gave its final concert of the season Thursday evening with one of its characteristically delightful programs. The large audience received with great enthusiasm the fine

tonal work of the club, as well as the artistic presentation of its program. Among the number of interesting songs given were Engelberg's "Far Away," Gelbke's "Vesper Bells," Grieg's "Landsighting" and Coleridge-Taylor's "Viking Song," Hadley's "Musical Trust," a clever and amusing song, and several old English songs arranged by Louis Victor Saar. The soloist was the basso, Marion Green. A good style and very agreeable voice commanded him at once to the audience. He sang an aria from Haydn's "Seasons" and several groups of songs.

A. K. H.

## CADMAN COMPOSING MUSIC FOR NEW INDIAN DRAMA

### "The Thunderbird" to Have Première at San Francisco—Will Publish Orchestral Score

Charles Wakefield Cadman is busily engaged between tours in writing the incidental music for an Indian drama by Norman Geddes, entitled "The Thunderbird," which is scheduled for a production at San Francisco on Oct. 15.

When arrangements were made for producing this Indian play the author insisted upon Cadman's being commissioned to write what music was needed, since he had shown himself capable of idealizing the mood of the Red Man in music. It is understood that the composer is using many Blackfoot and Sioux themes as a background for his music. Every element will be found in the score—love songs, game songs and war songs being employed to fit the action on the stage.

Regardless of the success or failure of the new Indian drama, the Cadman music will be published for both symphony orchestras and perhaps theater orchestras, with a piano arrangement of five or six numbers. The large orchestra arrangement will be known as the "Thunderbird Suite" and will contain four numbers. Mr. Cadman spent four years on his Indian grand opera, the orchestral score consisting of almost fifteen hundred pages, which accounts for the fact that he is not represented by very much orchestra music. The time spent on such a large work naturally precluded the composition. Cadman's "Three Moods" and his "Songs to Odysseus," played by the Russian Symphony Orchestra several years ago in the Middle West, met with instant favor. His "Vanishing Race" for strings has called forth considerable praise. The "Thunderbird" music will no doubt be available this fall.

## HONOR YVONNE DE TRÉVILLE

### Mr. and Mrs. Gustav L. Becker Entertain at Informal Musicales

A musicale in honor of Yvonne de Tréville was given by Mr. and Mrs. Gustav L. Becker, at their studio, 114 West Seventy-second Street, on Easter evening, April 22.

The guests were entertained by Mme. F. B. Sontag, contralto, who sang a group of Mr. Becker's songs, "Noch Blühten die Rosen," "Die Füfung," "The Fir Tree" and "At the Cradle."

Walter L. Bogert sang folk-songs of Germany, France, Russia and Scotland, adding a composition of Mr. Becker's entitled "Es ist das alte ewige Lied."

Piano solos were played by Grace Elliott and Charles Imerblum.

H. M. Donner recited three of his own sonnets on Shakespeare. Among the guests were Marian Veryl, Gladys Morrison, Mrs. Dora Becker Shaffer, Mrs. Julian Edwards, Herbert L. Pick, Vivian Donner and Miss Hatch, who is now painting a charming life-sized portrait of Miss de Tréville.

Mr. Becker opened the program with piano compositions of his own, including a difficult piece for left hand alone.

### San Diego Fair to Honor Carrie Jacobs Bond

SAN DIEGO, CAL., April 20.—That Exposition musical offerings for 1916 are to be of high class, is shown by the plans already made. Tommasino's Royal Italian Band has been engaged for the Exposition period and its popularity was instantaneous. Carrie Jacobs Bond will be honored April 27 by a special day, when she will have a part in a number of interesting musical features now being planned. Mme. Melba was a recent visitor to the grounds, but, because of other engagements, was unable to sing at the big organ.

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## CHORAL MUSIC AND RECITALS IN BOSTON

**Apollo and Musical Art Clubs Heard—Piano and Song Recitals**

Bureau of Musical America,  
120 Boylston Street,  
Boston, April 22, 1916.

**CLAIRE FORBES**, the young artist pupil of Heinrich Gebhard, the Boston pianist and teacher, gave her deferred recital in Jordan Hall Monday afternoon. Miss Forbes was scheduled to appear several weeks ago, but a few days before her recital fell on the ice and injured her wrist. Miss Forbes had a program of Brahms, Beethoven, Schumann, Chopin, Debussy, Fauré and Liszt pieces last Monday and played with no small degree of virtuosity. Her performance was remarkable for virility, clean-cut technique and clear conceptions of the different schools represented.

On Tuesday afternoon, in Steinert Hall, George Rasely, resident tenor, who shortly leaves us, however, for larger musical activities in New York, gave a joint recital with George C. Vieh, pianist. Mr. Rasely's share in the program consisted of a group of old English songs, an aria from Massenet's "Manon," French and German songs by Pierne, Duparc, Debussy and Brahms, and a final English group of songs from the pen of Mr. Vieh, his confrère. Mr. Rasely possesses a tenor voice of delightful quality and his singing has a wealth of charm and manliness. Particularly effective was his delivery of the "Manon" aria and Brahms's "In Waldesinsamkeit," Henry E. Wry played the piano accompaniments, excepting for the songs of Mr. Vieh. The composer-pianist played the Beethoven Sonata, Op. 28, and pieces by Chopin, Arensky, Schumann, Schubert-Liszt and Griffes. He plays with authority and abundant technical equipment.

The Apollo Club of male singers, Emil Mollenhauer, director, brought to a fitting close this, its forty-fifth season, by

a sterling concert in Jordan Hall, on Tuesday evening. The club sang in its inimitable manner a miscellaneous array of numbers, and again revealed the artistic effects that are bound to come forth when the expert, Mr. Mollenhauer, is conductor.

The club was assisted by Signor A. Torello, contra-bass viol soloist; Frank H. Luker, pianist, and George H. Boynton, tenor, artist pupil of the Arthur J. Hubbard studio, and a club member. The bass viol, an unusual instrument for solo purposes, was indeed a delight to listen to as such in the skilled hands of such a master as Signor Torello. He played a "Fantasy Caprice," Valls; "Chanson Triste," Koussewitsky, and "Variations," Torello. Because of inconsistent applause, he was obliged to add extras. Mr. Boynton sang the "Ingenioso" from Verdi's Requiem in a creditable manner, and Mr. Luker, in addition to his piano accompaniments for the club and soloists, played the Rachmaninoff G Minor Prelude. In all he was the proficient artist. Dr. Archibald T. Davison presided at the organ with excellent results for some of the selections and chorus.

At the Musical Art Club's concert, held in Jacob Sleeper Hall on Thursday morning, the bulk of the program consisted of the singing of a cycle of old Irish melodies, arranged by Arthur Whiting, by Gertrude Holt, soprano; Marie O'Connell, contralto; Loyal Phillips Shawe, baritone, and John Daniels, tenor. Mrs. Holt, both in quartet passages and in her solo, "Eileen's Farewell," gave a captivating performance. The rich, resonant baritone of Mr. Shawe was heard to advantage in the solo, "Little Mary Cassidy," which he delivered with compelling spirit. In the duet with Mr. Daniels and in ensemble his singing was eminently artistic. Miss O'Connell and Mr. Daniels delivered the alto and tenor parts acceptably.

Other artists on the program were Grace Warner, pianist, who played numbers by Chopin and Cyril Scott, and Mrs. Bass Perry Fischer, soprano.

Myrna Sharlow, the young prima donna soprano, is renewing old acquaintances in Boston while making her headquarters here for a number of New England concerts. She then goes to the far West for a concert tour and will return East in late June for a summer of rest in Maine.

W. H. L.

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CARL FISCHER

## CLEVELAND ARTISTS IN FINE PROGRAMS

**Resident Musicians Provide Much Good Music—Greet Bauer and Gabrilowitsch**

CLEVELAND, OHIO, April 22.—"If I could be sure of hearing as good music as that I would go with you always," was the remark of a Cleveland business man (who seldom accompanied his wife on such occasions) after the recent Bauer-Gabrilowitsch two-piano recital. The program reached its climax in the masterly variations of Saint-Saëns written on a theme by Beethoven. The most enthusiastic audience of the season voted it one of the best concerts ever given here.

The last concert of the Harmonic Club, directed by J. Powell Jones, brought Marjorie Dodge Warner from Chicago, who won her hearers by her birdlike soprano—heard in the solo part of Mendelssohn's "Loreley," two arias, and many interesting songs of which two, "Rispetti," by Wolf-Ferrari, and the Horsman "Bird of the Wilderness," won notable applause. Carmela Caferelli, a young Cleveland soprano and popular harpist, made her formal début in a program of unusual attraction that included modern Italian songs by Gabriele Sibella, two Verdi arias, Tuscan folk songs, and a group of American songs, harp arias and two songs with harp accompaniment.

Sixty children of the Music School Settlement presented the fairy operetta, "Snow White and the Seven Dwarfs," at the Knickerbocker Theater for the final young people's concert of the Fortnightly Musical Club, under the direction of Almeda Adams, a blind musician, to whose enthusiastic effort the settlement owes its foundation.

The last concert of the Philharmonic String Quartet drew the largest audience of its history to hear Mozart, Debussy and Mendelssohn for strings alone, and the Brahms Quartet in G Minor for strings and piano, in which there was the assistance of Mrs. Sol Marcossen.

The closing concert in the regular series of the Fortnightly Club had as a feature the appearance of the Women's Orchestra of the club, thirty-three performers, under the direction of Walter Logan. Piano solos by Clarice, Balas, cello solos by Margaret Treat, and soprano solos by Carmelia Caferelli, completed the program.

A brilliant meeting of the Lecture Recital Club at Engineers' Hall brought organ numbers by Caroline Lowe, violin solos by Caroline Harter Williams, and a song-cycle by one of Cleveland's favorite composers, Fannie Snow Knowlton, entitled "Hawthorne and Lavender," sung by Marion MacFall, Mrs. H. W. Ewing, Mrs. Pattee-Wallach and Dolores Reedy Maxwell.

ALICE BRADLEY.

## WORCESTER SINGERS HEARD

**Male Chorus and Women's Club Musicians Give Pleasing Concerts**

WORCESTER, MASS., April 14.—The Worcester Male Singers' Club was accorded an enthusiastic reception on its first public appearance in a concert program last night, with three assisting artists, Mrs. Minnie L. Sample, soprano, of Springfield; Thomas H. Ryan, tenor, and Madison O. Heath, bass.

A musical program by the choral class of thirty voices was an important factor in the elaborate program given Thursday at the Woman's Club, the occasion being "President's Day." Grace Oaks-Bowker, soprano, gave "Come, Child, Beside Me," a Russian air, and "The Blackbird," a dainty fantasy by Weatherley. Leander R. Howe accompanied her. Louis Schalk, baritone, sang a group of Irish songs, accompanied by Mrs. Schalk and the choral class gave the remaining numbers of the program, which was under the direction of Ethel S. Phelps.

Société Philharmonique was the name given last night to the new choral society instituted by organists of the French Catholic Churches. The society has had four rehearsals and a membership of 150 names has been received. Joseph D. Brodeur, organist, is conductor.

At the Wykeham Rise in Washington, Conn., Salvatore de Stefano and Hazel Collins have appeared in joint recital on Tuesday, April 11, with great success.

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## AEOLIAN CHOIR PRESENTS RUSSIAN CHURCH MUSIC

N. Lindsay Norden's Singers Give Novel Program "A Cappella"—Mr. Biggs as Assisting Artist

An interesting recital of Russian church music was given by the Aeolian Choir at Aeolian Hall, on Tuesday evening, April 18. The music itself would undoubtedly be more impressive if given in a church as part of a church service. It is little suited to the demands and limitations of the concert stage, although N. Lindsay Norden, the director, is to be congratulated for making concertgoers familiar with little known Russian works of this type, especially since he must be well aware of the handicaps attendant upon a concert performance.

The numbers were arranged for the choir by the director and ranged from four to nine part writing, for men's, women's and mixed choruses. All the texts but one were translations from the original. The choir did some notable *a cappella* singing, showing excellent training and a knowledge of the fine subtleties of style. Some very difficult leading of voices was successfully accomplished, and the sopranos were easily forgiven if they occasionally wandered from the key. The singing in general was truly inspiring, and showed a genuine devotion to the work on the part of singers and director. A program note indicated the purpose of the choir in giving the recital and is worth quoting:

The Aeolian Choir is performing this music hoping church people may be convinced that good religious music is as interesting, inspiring and uplifting as is symphonic or operatic music. The *a cappella* style—the rightful heritage of the Church is almost entirely neglected in this country, while secular music has gradually quietly invaded the church service. Such compositions as these on the program—which give an adequate idea of the vast untouched wealth of the Russian Church literature—are but a very small part of a great mass of pure, ecclesiastical music, which ought to be used every Sunday in all churches which support a chorus choir, small or large.

Richard Keys Biggs, organist, performed ably Bach's Prelude and Fugue in C Minor, the Prelude to "Lohengrin" and "Marche Russe" of Schminke.

H. B.

### Many Artists to Appear at Wichita (Tex.) Festival

WICHITA, TEX., April 8.—Many noted musicians will visit Wichita for the annual musical festival to be held here May 1-4. The list of soloists includes Marguerite Dunlap, contralto; Mme. Marie Sidenius Zendt, soprano; Charles Harrison, tenor; Harry Evans, basso, and Otto Fischer, pianist. The local organizations to take part will be the Wichita Festival Chorus, which will give the "Messiah," under the leadership of J. E. Maddy; the Musicians' Club and the High School Chorus.

### Sir Edward Elgar as a Policeman

London's special constables are chuckling over the experience of Sir Edward Elgar, the eminent composer, who was sworn in the other day as a "special," says *Tit-Bits*. After the usual formalities, the names of the newly-joined were called over to receive badges, etc. "Elgar. Step forward, Elgar!" commanded the officer in charge. Apparently Sir Edward did not step forward fast enough, for the official added, "Pull yourself together, man; you're a policeman now." And Sir Edward enjoyed the incident as much as anyone.

## MUSICIANS JOIN FORCES IN BOISE

Local Players and Orchestra of Film Production Unite for Free Concert

BOISE, IDAHO, April 18.—One of the largest gatherings of the season was called forth last Sunday afternoon when the small orchestra playing with "The Birth of a Nation" joined forces with members of the local musical colony and, under the leadership of George Koehler of St. Paul, gave a splendid concert in the Capital Building.

So large was the crowd that hundreds were unable to gain admission to the building, and for two blocks traffic was blocked by machines.

The soloist was Otto King, cellist, who was assisted by P. Guerrieri, harp. The program included works by Schubert, Von Suppe, Strauss, Puccini, Sibelius, Donizetti and Weber. The University of Idaho Glee Club was in the city, having given a concert the night before, and the members added three excellent offerings to the program.

Considering the fact that the orchestra was handicapped by few rehearsals with the local players, the concert was an artistic achievement. It was given free to the public.

O. C. J.

### CORNU ORCHESTRA HEARD

Young Players Aided by Mr. Cornu and Child Harpist

The third concert by Louis J. Cornu's Junior Orchestra was given at Aeolian Hall on Wednesday afternoon, April 19. To train an orchestra composed entirely of children is indeed a noteworthy undertaking, but to do it as successfully as Louis J. Cornu has done is a decided feat. The young musicians, under Mr. Cornu's watchful and zealous guidance, proved that they have been carefully trained in the principles of ensemble playing.

They performed with an assurance and sweep that at times was really amazing, and achieved fine results in variety of shading, leading up to a climax and gradually diminishing to the most delicate *pianissimo*. The first violins were particularly brilliant, the second violins inclined to be a bit unruly and vigorous and the four cellos sounded like a single instrument perfectly played. The orchestral numbers were excerpts from "Lohengrin," Godard's "Adagio Pathétique," the "Peer Gynt" Suite, Chamaille's "Pas des echarpes" and "Variation from Ballet Symphonique" and Elgar's "Pomp and Circumstance."

Mrs. Lulu B. Cornu, contralto, sang A. Walter Kramer's "The Last Hour," "Wind Song" of James H. Rogers, "Dawn in the Desert" of Gertrude Ross and songs of T. Wilkinson Stephenson and Charles Gilbert Spross. Her voice was especially good in the lower register, and she was cordially received. Anna Welch, a child harpist, played two solos of Hasselman's—the "Aubade" and "La Source." She showed a knowledge of the instrument, playing deftly and with a good sense of style. She was liberally applauded by a large, friendly audience. Mrs. Flora Coan Bassett played the piano part in the orchestra and supplied good accompaniments.

H. B.

## GLADYS AXMAN NEW ADDITION TO RANKS OF CONCERT ARTISTS



Gladys Axman, Dramatic Soprano

Gladys Axman, dramatic soprano, known in musical circles as a young singer of great attainments, has definitely entered the concert field. Miss Axman is now under the management of S. E. Macmillan, of Aeolian Hall, New York, and is being booked for recitals, concerts, oratorios and festivals for this season and for next.

Miss Axman comes of a musical family. She was born in Boston, but received her preliminary musical education here in New York. Her first real work in this city was done under Marguerite Clark. Then she studied under Joseph Baermann-Regneas. Finally she went to Berlin and coached under Prof. Arthur Willner. Miss Axman has given successful recitals in Boston at Steinert Hall and in New York at the Harris Theater.

### OKLAHOMA CITY'S EVENTS

Concert of Fornari Company and Art Institute Programs

OKLAHOMA CITY, April 16.—Two concerts were given on Wednesday and Thursday, April 12 and 13, at the Lee Huckins Hotel by the Fornari Concert Company. The concerts were very well attended. The artists were Rodolfo Fornari, baritone; Karel Havlicek, violinist; Carmelita Wilkes, soprano, and Malvina Ehrlich, pianist.

Charles Haubiel's lecture-recital on "The Popular Element in Music," given at the Musical Art Institute Monday evening, proved both instructive and entertaining.

Three pupils of Mrs. Edla Lund, Mrs. A. C. Robertson, soprano; Jennie Vrba, soprano, and Edward Lund, baritone, were presented in recital at the Musical Art Institute, April 13. The Mraz Orchestra appeared in its regular monthly concerts on April 15 and 16 in the Musical Art Institute.

C. H.

Mabel Riegelman Wins Approval of Anaconda Audience

ANACONDA, MONT., April 16.—Mabel Riegelman, soprano, won the warm approval of a big audience in the Broadway Theater in her song recital. Accompanied by Joseph George Jacobson, the Chicago Opera prima donna sang music by Bizet, Veracini, Brahms, Meyerbeer, Verdi, Puccini and Tosti. Her encores were numerous.

## TOPEKA HAS ITS ANNUAL FESTIVAL

Oberhoffer Players and Soloists Aid Whitehouse Singers in "Hiawatha"

TOPEKA, KAN., April 18.—The musical season reached its zenith in Topeka this week during the annual spring music festival presented under the direction of the Topeka Musical Arts Society and Dean Horace Whitehouse of the Washburn Conservatory of Music.

To add tone and interest to the festival the Minneapolis Symphony Orchestra was brought here and it gave three programs, an evening concert, an afternoon matinée and playing the accompaniment for the chorus in the rendition of Coleridge-Taylor's "Hiawatha."

The attendance at the concert and matinée was not as large as expected. The music, however, was excellent, and won much praise from those who heard it. Lenora Allen, soprano, was heartily welcomed and Mr. Cornelius Van Vliet, cellist, dominated the program by his really wonderful playing.

When the Musical Arts Society chorus sang "Hiawatha" Tuesday night, assisted by the Minneapolis Orchestra, the Auditorium was well filled. The chorus had been training under Dean Whitehouse for the last three months, and it gave a highly finished performance. The solo work was done by Lenora Allen, Albert Lindquist, tenor; Jean Vincent Cooper, contralto, and Louis Gravure, baritone. Dean Whitehouse and Mr. Oberhoffer directed.

### TOLEDO CHORUS ENDS SEASON

Mrs. MacDermid Aids Eurydice Club in Final Concert

TOLEDO, OHIO, April 19.—The last concert of the Eurydice Club season was given at the Valentine Theater last Tuesday evening to a large and appreciative audience. The club sang four numbers under the direction of Mrs. Otto Sand, one of which, "Golden Slumbers," by Saar, which is dedicated to the club, had to be repeated.

Sibyl Sammis-MacDermid was the popular soloist and gave a varied program with artistic finish. Her voice is of beautiful quality and her enunciation is faultless. She was accompanied by her husband, James MacDermid, a group of eight of his songs being included in the program. Mrs. MacDermid responded to a number of encores. Mrs. John Gillett was the club accompanist and Lynnel Reed played several violin obbligatos.

E. E. O.

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## Music Publisher's Attitude Toward Obscure Composer

CHICAGO, April 15.—It is as easy for an obscure American composer to get his compositions accepted as for a well-known one, thinks Clayton F. Summy, who for twenty-five years has been a publisher of music in Chicago.

"The only requirement is that the songs have the quality," he says. "The mere fact that a composer is unknown does not prevent him from getting recognition for his compositions. If they have real merit, they are accepted by the publisher and later by the public, regardless of whether their author is a leading composer or a novice."

"How about those composers who are publishing their own songs successfully after publishers have failed to accept them?" I asked.

"Usually faulty musicianship is responsible," he said. "The publisher does not want to take the risks of bringing out a work which will not stand the test. I have in mind a composer who would not make the changes I suggested to him and who is now successfully publishing his own compositions. But he has corrected their defects since that time."

"Isn't it easier for a well-known composer to get a hearing from the publisher, even with an inferior composition?"

"Surely it is," he answered. "A publisher would be likely to take a chance on any composition by a man of the standing of Rogers or Cadman, for instance, and even agree to publish the composition before he had seen it. But a song like Rogers's 'At Parting,' would be accepted whether its composer were known or unknown. Good songs do not need a famous name signed to them to be published. They are accepted by the publisher on their merits."

"You know the criticism made of short-story magazines," I said, "that good manuscripts are often rejected while inferior works from well-known authors are eagerly bought and paid for. Can the same criticism justly be made of music publishers?"

"No, indeed," was the decided answer. "The two are entirely different. Music is sent by the publisher on trial to deal-

ers and teachers, and if it is not liked it is sent back. But a story printed in a magazine is sold before it is read. We cannot afford to bring out poor music, even from usually good composers, because it cannot be sold."

"Our system of choosing is fairly accurate in its results. The reader goes through the composition, and, if it has any merit at all, I hear it sung, if it is a song, or played for me, if it is an instrumental piece. One can tell very easily in that way. But we often have to insist on changes, where the musicianship is not good. Naturally a publisher feels pride in what he sends out, and does not tolerate faults of construction."

FARNSWORTH WRIGHT.

### MISS PARLOW AT HARTFORD

Violinist Welcomed at Choral Club Concert—Local Artist Heard

HARTFORD, CONN., April 20.—The Choral Club, Hartford's male chorus, gave its second concert of the season at Foot Guard Hall, Friday evening, April 14. Ralph L. Baldwin was conductor and Kathleen Parlow, violinist, was the soloist for the evening. Edward F. Laubin played the accompaniments for the club and Harry M. Gilbert served as accompanist for Miss Parlow. The audience was good-sized and enthusiastic.

Irene See, soprano, gave a recital at Unity Hall, April 19. She was assisted by Eugene Rose, flutist, and Minna Nehrbas, pianist. Otto Schreiner was the accompanist of the evening. The audience was appreciative and Miss See received many floral offerings.

T. E. C.

Music in Shakespeare Celebration at New Albany, Ind.

NEW ALBANY, IND., April 27.—At the community celebration of the Tercentenary of Shakespeare's death, held at the High School Auditorium last Tuesday evening, the musical features were furnished by representatives of the various musical organizations of the city, including the MacDowell mixed chorus,

song for bass with chorus, parable of "The Lost Sheep," full choir with tenor solo; songs (Scotch) for soprano, "Here on the Brae," "I Heard Ye Singin'," part song, "To Sylvia" (new), male chorus; duo for soprano and tenor, "O Heart's Delight," part song, "The Bridesmaids," female choir; tenor solo, "Ave Maria," duo for soprano and bass, "It is Night," "Lo, a Band of Priests," "While We Are Sleeping," three patriotic hymns, "Great Western Land," "Battle Hymn of the Republic," "Native Land." Full choir with bass solo in "Battle Hymn."

At the annual meeting of the Chaminade Club on Thursday Mme. Avis Bliven-Charbonnel was elected president. The other officers elected were Mrs. James E. McConnell, first vice-president; Mrs. Gilbert C. Carpenter, second vice-president; Mrs. Marion K. Zwolinski, secretary; Mrs. Clinton C. White, treasurer; Mrs. George Hail, historian, and Mrs. Eleanor Sproat Deal, director.

In infantry Hall on Tuesday evening the Boston Symphony Orchestra, Dr. Carl Muck, conductor, gave the sixth concert of its season here before the usual large audience. The program was made up entirely of Wagner.

A concert was given by members of the Chopin Club on Tuesday morning, at the City Hospital. An enjoyable program was given by Miss Hilda Kindquist, soprano; Ethel Lawton, contralto; Mrs. Vera Decker Pond, violinist, and Ethel Lindsay Thornton, pianist and accompanist.

G. F. H.

## PROVIDENCE HEARS JORDAN'S WORKS

Directs Program of His Music—  
Mme. Charbonnel President  
of Chaminade

PROVIDENCE, R. I., April 17.—The Strand Choir, under the direction of Dr. Jules Jordan, gave its second concert of the season Palm Sunday afternoon in the Strand Theater before a most appreciative audience. By request the program consisted entirely of Dr. Jordan's compositions, the chorus being assisted by several local soloists, as follows:

Mrs. Arthur E. Rogers, Edwina Hodgekiss and Minnette Sutherland, sopranos; Richard Palmer, tenor; Edward Hunt and Lionel P. Storr, basses.

"Of Seas Afar" was given a fine rendition by the well-balanced chorus. All the soloists acquitted themselves creditably and Dr. Jordan directed with his usual skill and authority. He was also the accompanist for the soloists and played with rare sympathy and musically manner. Leroy Armstrong presided effectively at the organ. Following is the program:

"Ride On in Majesty," full choir; bass solo, "Ave Maria," "The Penitent," full choir with tenor solo; songs for soprano, "Ave Maris Stella," "Eileen Spinning," "Of Seas Afar,"

the St. Cecilia girls' chorus, the Haydn male chorus and the Hedden instrumental sextet.

The MacDowell Chorus was represented by a quartet consisting of Elizabeth Hedden, Mary Scribner, William Hedden and Frederick Wootton. The St. Cecilia Club sent a trio consisting of Harriet Devol and Esther Scott and Mrs. William Falk. The Hedden Sextet consists of Elizabeth Hedden and Ruth Brown, piano; Ruth Shrader and Kirk Hedden, violins; William Hedden, viola, and Earl Hedden, cello.

H. P.

### PETERSBURG, VA., CONCERT

Music Club Reviews Work at End of Season's Study

PETERSBURG, VA., April 22.—The Wednesday Music Club is nearing the close of its eighteenth season, which has been devoted to the study of American, Polish, Italian and Hungarian-Russian composers. Each of the thirty members appear on a program every six weeks during the season, the work being equally divided. Officers of the club are Mrs. Cleveland Wright, president; Mrs. C. D. Witherspoon, vice-president, and Mary Patteeson, secretary and treasurer.

At the last concert, given April 5, the program of Russian and Polish compositions was presented by Mrs. Witherspoon, Emily Mason, Bettie Jones, Mary Patteeson, Julia Culbreth, Sara Taylor, Lulu Eppes, Mrs. E. S. Bowling, Mrs. Howard Wright, Alerta Bowman, Mrs. W. F. Drewry, Roberta Davis, Louise Kimball, Mrs. Cleveland Wright and Mrs. Henley Turner.

### 3200 Persons Hear Ornstein

Leo Ornstein played before 3200 people in Carnegie Hall on Sunday evening last, assisted by Nina Dimitrieff, soprano, and the Balalaika Orchestra. Not only was every seat sold, but there were eight persons in each box instead of the usual six and there were two hundred and fifty people on the stage, while there were two hundred and fifty people standing in the hall. At eight o'clock, fifteen minutes before the advertised time for commencing the concert, the sign "All Seats Sold" was put up and some five hundred persons, who had been standing in line, were turned away. Another recital is now being arranged.

Elsa Fischer Quartet Re-engaged with Rubinstein Club

As a result of the success obtained by the Elsa Fischer Quartet with the New York Rubinstein Club on April 25, this organization has been re-engaged for another appearance with the club for next season.



## Bechtel Alcock

TENOR

Engaged for the Fifth Consecutive Year as Soloist, West End Presbyterian Church

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## MARCEL CHARLIER

Conductor of French Opera with Chicago Grand Opera Company for the past six years, will open Chicago Studio for Vocal Instruction and Coaching in September, 1916.

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## NEW GRAINGER MUSIC FOR 1916 FESTIVALS

His Suite to Be Introduced at Norfolk—Marching Song at Worcester

Between some remaining concert engagements in New York, St. Louis, Farmington, Conn., and elsewhere, Percy Grainger is very busy preparing two large works for pending festivals. Carl Stoeckel of Norfolk, Conn., has commissioned Mr. Grainger to produce his Suite for orchestra, piano and percussion instruments entitled, "In a Nutshell," at the Norfolk festival of June, 1916, at which the young Australian composer-pianist will appear in the Tschaikowsky B Flat Minor Concerto, as well as in the piano part of "In a Nutshell." The suite is in four movements: (1) "Arrival Plat-form humlet," which the composer describes thus: "Awaiting arrival of belated train bringing one's sweetheart from foreign parts; the sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly paces up and down the Arrival Platform." (2) "Gay but wistful" (tune in a popular London style). (3) "Pastoral." (4) "Cornstalks March" ("Cornstalks" is a nickname for Australians hailing from the State of Victoria, the some State of the composer).

No folk-songs or any other popular tunes are used in any of the numbers of this suite, in which a prominent part is allotted to various percussion instruments made in Chicago, such as the "Marimba" and "Marimbaphone," which Mr. Grainger finds, offer unusual possibilities to a modern composer, and, he is convinced, will soon have a permanent place in symphony orchestras.

The second long work engaging Mr. Grainger's pen is his "Marching Song of Democracy," for chorus, orchestra and organ, which he is preparing for the Worcester, Mass., festival next fall. This composition is on very broad lines, abounding in massed effects, and is of a totally different nature from any Grainger works hitherto made public. It is dedicated "in loving adoration" to Walt Whitman, whose "Leaves of Grass" inspired the original conception of the "Marching Song of Democracy" as long ago as 1901, whence dates a large portion of the musical material.

At the Worcester festival the popular young pianist will be heard in the solo part of the Grieg Piano Concerto, for his performance of which he is widely famous.

## MME. DAVIES TO REVISIT CHICAGO

Will Accompany Artist Pupil, Sybil Vane, to Scene of Former Triumph

**C**LARA NOVELLO - DAVIES will spend the week-end in Chicago, Ill., where she will accompany her artist pupil, Sybil Vane. Miss Vane will sing the principal soprano part in the American Choral Society's production of the "Messiah" on April 30.

This will be Mme. Davies's second visit to Chicago, which was the scene of her first big success. Some years ago the famous teacher brought her Royal Welsh Choir over to the World's Fair in that city and surprised every one by carrying off the first prize for choral work along with several others for solos.

Mme. Davies's method is known as "Voice-liberation." "Voice is the least important of the essentials for professional work," she claims. Muscle and brains being the most essential things for voice-liberation. Mme. Davies is a keen believer in out-door life for singers. Her "Kent Colony" for singers was one of the most talked of places abroad. The pupils lived in portable bungalows and tents and are said "to have rivaled the larks" in song. Rising at seven, they exercised for an hour, ate breakfast, after which they studied till lunch. Rest came—followed by dancing or fencing lessons; more exercises and a hearty dinner at eight. The evening was spent in general recreation.

### ANGELO BOSCHETTI RECITAL

Young Baritone Heard in Studio Program of Interest

Angelo Boschetti, a young baritone, gave a recital in a Carnegie Hall studio on Saturday evening, April 22. He sang the Prologue from "Pagliacci," "Eri tu" from "Un ballo in Maschera," songs in English of Foster, German, Sanderson and Italian songs of Tosti, Leoncavallo, Hervey and Mattei. His voice has power and freshness of quality, and his style is sincere. His art is still immature and his manner somewhat inexperienced, but



Mme. Clara Novello-Davies, Whose Royal Welsh Choir Won First Prize for Choral Work at World's Fair

Many professional singers stopped at the hotels and consulted "Dr." Davies about their tired-out voices. Upon the conclusion of the "rest-cure" their voices were once more clear and fresh. Mme. Davies will open a similar colony in America shortly.

study and time will probably remedy these defects. Mr. Boschetti suffered from nervousness at the outset, but later regained his poise, and gave a creditable account of himself. He was most graciously received by a large, kindly-disposed audience. He was assisted by Mrs. Daniel Nally, reader. The accompanists were Misses Philbrook and Emerson.

H. B.

Heinrich Gebhard Applauded at Boston

BOSTON, April 7.—Heinrich Gebhard was the soloist at the fifth anniversary concert of the Boston Music School

Settlement last evening, playing these pieces: Prelude, C Sharp Minor, Rachmaninoff; "En Courant," Godard; Ballade in A Flat, Nocturne in F Sharp, Chopin; "En Valsant," Gebhard, and Rhapsodie No. 12, Liszt. Mr. Gebhard gave a masterful reading of these pieces and was accorded most enthusiastic applause for his extremely artistic and musically performance. The School Orchestra, under Conductor Hoffman, played a number of pieces in a creditable manner.

### PORLAND HEARS BLIND SINGER

Club Presents Marguerite Flower in Recital—Concerts Numerous

**P**ORTLAND, ORE., April 18.—The concert given last evening under the auspices of the Monday Musica Club was a success in every way. Marguerite Flower, the blind singer of Salem, Ore., was the chief attraction and the expectations of her Portland audience were fully realized. She possesses a coloratura voice of exceptional beauty. Lucille Kuntz of Salem accompanied her with sympathy and fine expression.

Assisting Miss Flower was Charles Duncan Raff, whose cello solos were enjoyed. Several of his ensemble class, with Alicia McElroy at the piano, appeared in interesting numbers. The concert took place at the Women of Woodcraft Hall and was managed by Anna Palmer, who represented the concert bureau of the club.

Aron Kauffman, the young Russian pianist, appeared before an interested audience at the Heilig Theater on Sunday afternoon.

On Friday evening Mrs. Daisy E. Ross, contralto, assisted by George Taschereau, baritone, and Frederick Ferringer, gave a concert at Masonic Temple. H. C.

Eagerly Sought in Reading Room  
To the Editor of MUSICAL AMERICA:

Since I have introduced MUSICAL AMERICA as a regular visitor in the reading room here it is eagerly sought for and, as the music department is very large, it has made many new, but very staunch friends.

Most cordially,  
MARYON MARTIN.

Mary Baldwin Seminary,  
Staunton, Va.,  
April 17, 1916.

## GREET ROCHESTER COMPOSERS' MUSIC

Verpoest and Ebell Appear with Orchestra in Own Works—  
Pageant Chorus

**R**OCHESTER, April 20.—One of the most interesting events of the musical season took place on April 17 at Convention Hall, in the final concert of the Symphony Orchestra, Ludwig Schenck, conductor. The program included three new compositions with the composers taking part in the concert. The new music is still in manuscript and consists of two numbers by Paul Verpoest, "Idyll," for orchestra and harp, and a piano concerto by Hans Ebell, a young Russian pianist. Mr. Verpoest conducted his own compositions, which were of great sweetness and gentle, flowing quality. Mr. Ebell played the piano part in the concerto, and received an ovation from the audience in his double capacity as composer and pianist.

The concerto is charming, with beautiful thematic material well developed. The rhythms are Russian-Oriental in character and difficult, but the orchestra handled them remarkably well under Mr. Schenck's able direction. Mr. Ebell is a pianist with splendid technique, sympathetic insight and fine dramatic instinct. He responded to the many recalls by adding Rachmaninoff's G Minor Prelude. The other numbers on the program were:

Gluck's Overture, "Iphigenia in Aulis," and Ballet Music from "Paris and Helena," and Nicolai's Overture, "The Merry Wives of Windsor," in celebration of the Shakespeare Tercentenary.

The Subcommittee on Choral Music for the Shakespeare Tercentenary celebration has decided to form a pageant chorus of 1000 members. The subcommittee is composed of Heinrich Jacobsen, Oscar Gareissen and Harry H. Barnhart. It is planned to utilize all the choruses and choirs in the city, each group rehearsing the music selected for the occasion independently, uniting for two or three rehearsals at the last under Mr. Jacobsen.

M. E. W.



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Violinist



WINSTON WILKINSON

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

A quartet made up of Oscar Seagle pupils gave the Easter music at the Fort Washington Presbyterian Church, at which Mrs. George Leonard Gold, Mr. Seagle's class accompanist, is organist and choir director. The members of the quartet were Pauline Curley, soprano; Lorena Zeller, contralto; Harold Van Duzee, tenor, and Luther Bruzie Merchant, bass. Edwards's cantata, "Lord of Light and Love," was given in the morning. In the evening Harold Van Duzee sang the solo, "I am the Resurrection and the Life," and the concerted numbers were "Lo, the Tomb Is Empty," by Broome, and "Life's Resurrection Hour," by Torrance.

Juliet Griffith, soprano, gave the Schumann program of the year for the Schumann Club of Brooklyn, April 26. Miss Griffith sang "Widmung," "Volksliedchen," "Der Nussbaum" and "Frühlingsnacht." On April 15 she gave a program of French, German and English songs at the Hotel McAlpin at the annual luncheon of the Rounds Alumni Association. On April 13 she gave a musicale at the home of Mrs. James Doag.

Frieda Klink, contralto, another Seagle artist-pupil, is accepting a new church position at the First Congregational Church, Glen Ridge, N. J., and takes up her work May 1. Miss Klink sang last week before the Jersey City Women's Club. Among her numbers were Schubert's "Frühlingsglaube," "Botschaft," by Brahms; "La Cloche," by Saint-Saëns, and "The Star," by James H. Rogers. Miss Klink assisted in the Palm Sunday music in the services held at the Brooklyn Institute of Arts and Sciences.

Among the Sergei Klibansky pupils' engagements is that of Alvin Gillett for the following dates: June 12, to sing in Massenet's "Eve" with the Albion College Philharmonic Society; June 17, for a recital in Rochelle, Ill.

Victor Goggan was featured on the program of the Crescent Masonic Lodge at its entertainment on Thursday, April 13. Helen F. Weiller is engaged to sing with the Musicians' Club in Newark, N. J. Betsy Lane Shepherd will be one of the soloists at the Calvary Methodist Church.

Grace Daniels sang the title rôle of the musical comedy, "Princess Tra-La-La" of the Dippel Company at the Majestic Theatre in Utica and scored a de-

cided success. The critics praise the clarity and sweetness of her voice and her dramatic ability.

Lalla B. Cannon was the soloist of the performance of the oratorio of the "Seven Last Words," by Mercadante, given on Friday, April 21, at the Central Christian Church.

A list of eight subjects is announced for discussion in the daily normal classes conducted by Herbert Wilber Greene at the Brookfield Summer School of Singing, Brookfield Center, Conn. These are: breath capacity versus breath control, faulty methods of scale singing, the elocution of singing, technique of the *sostenuto*, the compelling effect of good diction, magnetism as a factor in artistic success. Mr. Greene is strongly of the opinion that the much-mooted question of the charlatan vocal teacher has its solution in a school where the teaching of singing, as well as singing proper, are taught. In the past two seasons the Brookfield School has offered teachers' certificates to those who satisfactorily meet Mr. Greene's requirements for a safe and intelligent teacher of singing.

Elsa Alves and Frank Hunter, artist pupils of Mrs. Carl Alves and C. Waldeimar Alves, the voice teachers, were head at Chickering Hall on the afternoon of April 8, in a program of songs by Marion Bauer, with the composer at the piano. Miss Alves displayed a soprano voice of much beauty and warmth and interpretative powers of no mean order, singing the numbers allotted her in a finished manner. Mr. Hunter is the possessor of a baritone voice of beauty and power and his work throughout was of a high standard. The audience was well pleased. Miss Bauer added to the pleasure of the recital by her artistic accompaniments.

An enjoyable pupils' recital was held on April 11 at the studio of William Walter Jennings, the Newark (N. J.) piano instructor, of 708 Summer Avenue, a former pupil of Wilbur Follett Unger. The twenty pupils participating disclosed no little talent, and Mr. Jennings himself played several solos, including Pascal's "Romance" and a MacDowell number. Charles Roy Castner, the Montclair pianist and organist, also a pupil of Mr. Unger, addressed a few words to the

pupils, commending them for their excellent work, then played a MacDowell étude, Schumann's "Romance," Pascal's "Second Romance," and two of the Chopin études.

Phyllida Ashley, an artist pupil of Sigismond Stojowski, appeared in piano recital at the Von Ende School of Music on Friday evening, April 7. The young musician's artistry was well evidenced in the numbers offered, that included a group of Chopin Ballades and Etudes, the "Cracovienne Fantastique" of Paderewski, Stojowski's "By the Brookside" and Scarlatti, Daquin and Gluck-Brahms compositions. Her sound musicianship and interpretative resource were well shown in the reading given the Paderewski composition and in the contrasting bit of Daquin music. There was a large gathering of the musically-appreciative, who were quick in expressing their pleasure at the performance given.

Alexander Bloch, the New York violinist and teacher, presented his pupils in a recital at his studio on Riverside Drive on Sunday afternoon, April 16. Clifford McAvoy, Fritz Eilers played compositions by Hauser and Danbe. The more advanced pupils were Philip Markel, who played two movements from Rode's Seventh Concerto, August Breuer, who offered Svendsen's Romance, Morris Harrison, who was heard in Corelli's "La Folia," Emil Bloch, who played Mozart's D Major Concerto, and Edward Murray Saint-Saëns's "Havanaise" and Paganini's Twenty-fourth Caprice. Eva Jonas, a piano pupil of Mrs. Bloch, was heard in Grieg's E Minor Sonata.

All the pupils did their tasks with artistic sense and showed the excellence of their tuition.

Elizabeth Kelso Patterson, head of the Patterson School of Singing, presented six of her pupils in a musicale at her studio in West 104th Street, on April 15. Helen Erskine, Mrs. Ficklin and Cornelia Vovert, contraltos, are this year's vocal pupils. Estell Leask, soprano, sang the two airs of *Mimi* from "La Bohème," displaying ample artistic resources and a good tone. Agnes Waters, a contralto who has been under Miss Patterson's guidance for several years, showed an exquisite voice in several offerings. Geraldine Holland, an artist-pupil, was also in excellent voice and secured an engagement through the quality of her work at this concert. Marian Cummins, a young Pittsburgh pianist, played two numbers and won recalls.

### FIRST CHICAGO PENSIONER

Ernest Wagner Retires from Orchestra After Twenty-five Years' Service

CHICAGO, April 22.—The first member of the Chicago Symphony Orchestra to retire under the twenty-five year pension system is Ernest F. Wagner, who is retired at his own request. Mr. Wagner appeared in Chicago with Theodore Thomas as early as 1881, and was a member of the Chicago Orchestra when it started twenty-five years ago, playing percussion instruments. He is sixty-eight years old and it is said that he will receive \$600 a year. Chicago's experiment is unique, for, although the Boston Symphony Orchestra has a pension system, the members have to pay annual dues, while in Chicago the pension money is not taken from the salaries of the orchestra members.

The spring tour of the Chicago Symphony Orchestra, beginning April 24 in Richmond, Ind., will last until June 3, and take the orchestra into eight States for forty concerts.

F. W.

Iowa Chorus Gives Bendall's "Lady of Shalott"

OSAGE, IOWA, April 20.—The Treble Clef Club of the Methodist Church, under the direction of Frank Parker of Cedar Valley Seminary, gave its first concert on April 6, when Bendall's cantata, "The Lady of Shalott," was given as the feature work of the program. Anna Pierce of the faculty of the Iowa State Teachers' College, Cedar Falls, sang the soprano solos in the cantata, disclosing a good lyric voice and fine interpretation and musicianship. Besides the cantata the Treble Clef Club sang three two-part songs — Rubinstein's "Wanderer's Night Song," Chaminade's "Angelus" and Rachmaninoff's "Glorious Forever."

Lowell M. Welles, baritone of Cedar Falls, was the other soloist, presenting two song groups and the Prologue to "Pagliacci," with a big, resonant voice of fine quality. He was enthusiastically received. Ernest Zechiel played accompaniments for Mr. Welles.

### ERNEST T. CARTER GIVES CONCERT OF OWN WORKS

Orchestral Music and Vocal Quartet  
Numbers of Admirable Quality  
Well Presented

A concert of original compositions was given on Sunday afternoon, April 16, at the University Club, New York, by Ernest T. Carter, assisted by the Criterion Male Quartet and Nahan Franko and his orchestra.

Mr. Carter, who is a Princeton man of the class of 1888, has done a notable amount of work in serious composition. On this occasion the overture and "Carnival Scene" from his opera comique, "The Blonde Donna," two movements, *Andante* and *Scherzo*, from his Symphonic Suite in D Minor and the *Larghetto Lamentoso* and *Minuet* from his String Quartet in G Major were heard. The last named was played by all the strings. There was also a humorous number, "Rague de Pussy," which caused much amusement.

The orchestral works were much admired and proved to be highly interesting, the work of a skillful musician, who understands modern orchestral technique. Two male quartets *a cappella*, "The Wine of Jurancón" and "The Steps Song" (Princeton), were finely sung by the Criterion Quartet. These singers, Messrs. Carré (who sang in the absence of John Young), Rench, Reardon and Chalmers, also sang the Serenade, Hornpipe and "Sailors' Chorus" from "The Blonde Donna," Mr. Carré the aria and recitative "These Ancient Tunes," and Mr. Chalmers the "Oh, Sunshine Golden." Two other orchestral excerpts from the opera were a splendid Gypsy Dance and a "Melodrame Characteristique."

There was much applause for the composer and his interpreters. The orchestra was composed almost entirely of leading players of the Ballet Russe Orchestra, assembled last fall by Mr. Franko and who were rehearsed the morning of the concert by Mr. Carter.

### BOROWSKI AS PRESIDENT

Succeeds Dr. Ziegfeld as Head of Chicago Musical College

CHICAGO, April 22.—Felix Borowski has succeeded Dr. Florenz Ziegfeld as president of the Chicago Musical College, Dr. Ziegfeld becoming president emeritus. Mr. Borowski is known as a composer of many works for the orchestra, violin, organ and voice, and has been music critic of the Chicago Herald since 1909. He was critic of the Chicago Evening Post from 1906 to 1909, and has taught harmony, composition and musical history continuously since 1897 in the Chicago Musical College. Since 1908 he has been author of the historical and analytical programs of the Chicago Symphony Orchestra. Mr. Borowski will continue teaching advanced composition classes.

Dr. Ziegfeld will retain his office in the college in an advisory capacity. Thirty-two hundred pupils enrolled in all departments in this, the fiftieth season of the college. This is said to be the largest number of students enrolled in any college of music and dramatic art in the world.

F. W.

Troy, N. Y., Music Study Club Ends Season's Programs

TROY, N. Y., April 15.—The newly organized Music Study Club of Troy gave its final program for the season Friday afternoon at the Plum Memorial building. The composers illustrated were Scarlatti, Haydn and Mozart, and their work and lives were discussed in a paper by Winifred Podmore. Musical offerings were given by Ruth Hardy, Gretchen Bryan, Mrs. Annie Hagan Buell, Mary Brust, Harriet Link, Mrs. Louis Krause and Helen H. Capel, pianists; Cecilia T. Holden, violinist, and Mrs. Jean Lyman Cooper, soprano. The accompanists were Clara Stearns and Helen Fancher.

W. T. H.

Walter Anderson Manager of Henriette Wakefield

The Walter Anderson office announces that circular letters having been sent out by a New York firm of managers, which included the announcement of Henriette Wakefield, Mr. Anderson wishes to state that Miss Wakefield is under his exclusive management for next season and that no other agencies have any right to announce or quote this artist without being authorized by him.

## MME. PÉROUX-WILLIAMS MEZZO SOPRANO

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## SEASON OF OPERA FOR LOS ANGELES

Constantino Forming Company for Month's Engagement Beginning May 15

LOS ANGELES, April 17.—Florencio Constantino announces he has engaged Clune's Auditorium for a month following May 15 for a season of opera by a company he is forming, and which he declares will include several principals from the New York and Boston opera companies. The conductor promised is Mr. Guerrieri, recently of the Boston company. There is considerable speculation as to the outcome of this project. Local capital is said to be backing the enterprise.

Director Tandler gave a program with his Symphony Orchestra to 3000 pupils of the public schools last week. The various instruments were played separately and the peculiarities and possibilities of them were shown the students. Clifford Lott was the soloist, singing a "Carmen" aria and the "Erl King" of Schubert. These recitals are of great value in forming the musical taste of the young people.

At the concert of the Brahms Quintet Saturday at Blanchard Hall the program included a Tschaikowsky Trio (Messrs. Seiling, Simonsen and Grunn) and a Martucci Quintet. The former work is brilliant and the latter is not. Mrs. Bertha Vaughn added several Debussy and Duparc songs in French. The audience was large.

Ruth Deardorff Shaw played a program of the most modern piano numbers at Trinity Auditorium Thursday night, proving herself an enthusiast in this cacophonous school and showing that she has an ample technical equipment and considerable skill in nuance. Her selections were largely from Baton, Scott, Sibelius and Debussy. Waldo F. Chase, a Los Angeles pianist and organist, was represented by one number which proved more musical than some of its companion pieces. W. F. G.

### ROCHESTER CLUB'S PROGRESS

Favorable Conditions Reported at Tuesday Musicale Annual Meeting

ROCHESTER, N. Y., April 20.—At the annual meeting of the Tuesday Musicale Miss Yeager, who has been called to Rochester from Boston to write a pageant for the Shakespeare Tercentenary celebration, addressed the club on the subject of the pageant. Mrs. Walter Bentley Ball, recording secretary, said that the average attendance at the morning recitals at the Regent Theater had been 500, and at the evening concerts had been 2500. Mrs. James H. Boucher, treasurer, in presenting her report, said that with a membership at 1130, the receipts for the year were \$5,435.34, the disbursements \$4,950.12, leaving \$485.22 to start the new year with. Other reports were read by the chairman of the student committee, Mrs. Charles L. Garner, and the retiring president, Mrs. S. L. Etkenheimer. The officers elected for the coming year are:

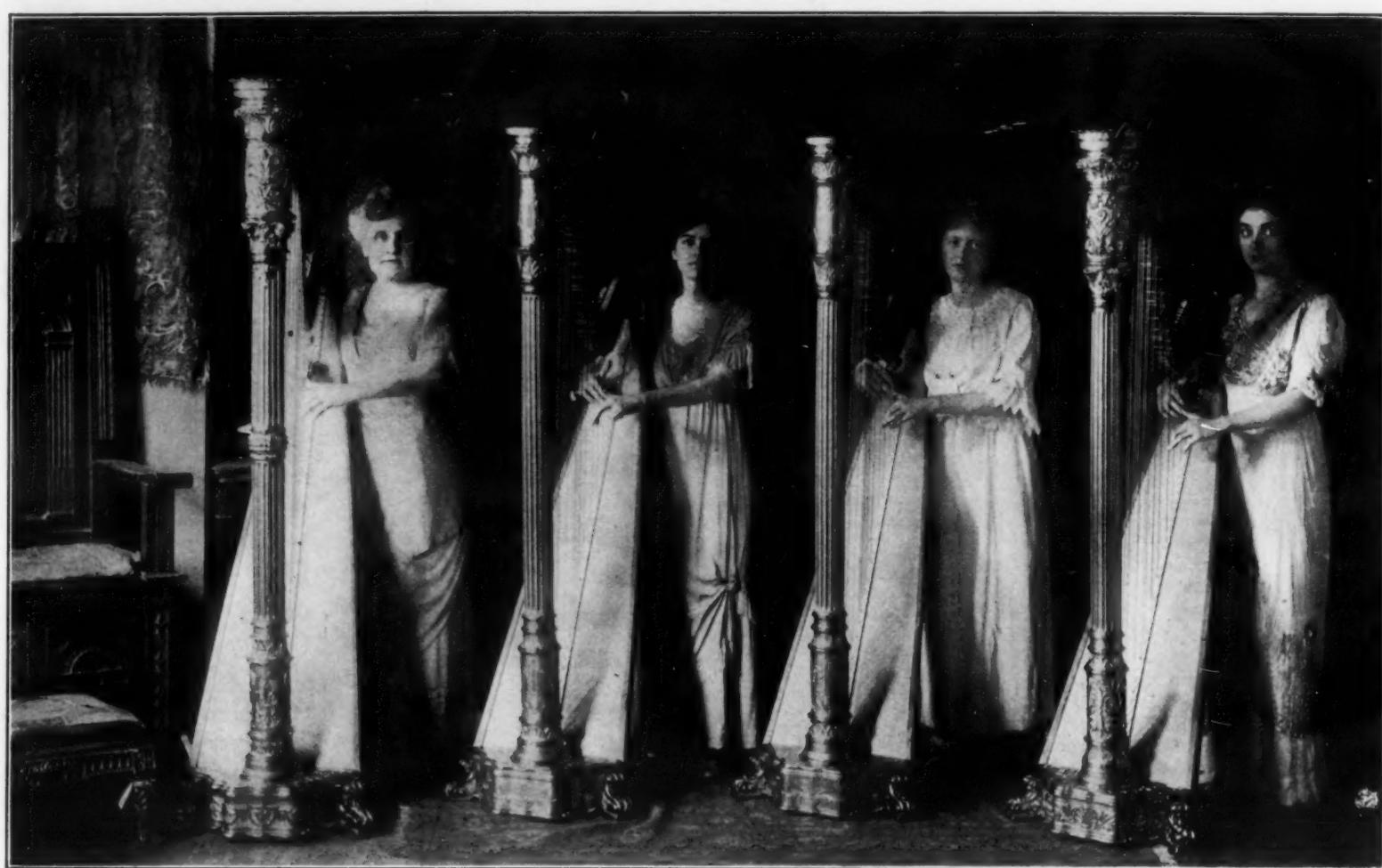
Mrs. Margarete Goetze Kellner, president; Mrs. Heinrich Jacobstein, first vice-president; Mrs. Max Brickner, second vice-president; Mrs. Freeman Allen, recording secretary; Rosa Stoll, treasurer; Mrs. Frederick Coit, corresponding secretary; Mrs. Rollo Grant, chairman, instrumental committee, and Mrs. R. Arnot, chairman, vocal committee.

M. E. W.

### An Opportunity for Musical Missionary Work

With all the marshalling of factors calculated to spread the desire for the best in the art, and which has included grand opera in its various degrees of interpretative excellence, one great channel for the cultivation of musical appreciation has been disregarded, writes Pierre V. R. Key in the New York *World*. That channel is the motion picture theaters of the United States—20,000 of them—wherein there assemble each day 8,000,000 people. Admitting that probably not more than 1 per cent of this great number has any genuine desire to hear good music, it is likely that one-third of this daily audience is not satisfied with the music performed during the running of the pictures seen. They do not know why they are dissatisfied, but unconsciously the character of the music played and the manner of its use has a really negative influence upon the effectiveness of the films.

## BOSTON APPLAUDS A NEW HARP QUARTET



The Harriet A. Shaw Harp Ensemble of Boston

BOSTON, April 14.—Harriet A. Shaw, the distinguished harpist and teacher of the instrument, is presenting an interesting and novel combination known as the Harriet A. Shaw Harp Ensemble, which consists of four young harpists. As a feature of the musical program presented yesterday afternoon at the French Bazaar held in Horticultural Hall for the benefit of the orphans and disabled soldiers of the war in France, this ensemble, consisting of Marguerite Gilman, Rachel Kilmer, Ethel Pulsifer and Kathelyn Perkins,

played a Valse by Miss Shaw and the "Chanson de Mai" of Hasselmans. The final number of the program was the Gounod "Ave Maria," played by the harp ensemble, five violinists of the Boston Symphony Orchestra and sung by a chorus of sopranos, conducted by Georges Longy, the noted oboeist, who was in charge of the concert.

The four harpists played in a manner deserving of highest praise. All are pupils of Miss Shaw. The performance showed their apparent mastery of the difficulties of the harp and almost perfect ensemble.

Miss Shaw herself has been harpist

with the Boston Symphony Orchestra and has appeared extensively through the country as a soloist. She received her education musically from a number of the great harp masters of Europe, such as Carl Zeich, first harpist of the Dresden Royal Opera; Adolph Lockwood of the Munich Royal Opera; John Thomas of the Royal Academy, London; Signor Lorenzi of Florence, Italy, and Alphonse Hasselmans of the Paris Conservatory. Besides her private classes in teaching, Miss Shaw does a considerable amount of concert work and is also a member of the faculty of the New England Conservatory of Music.

W. H. L.

### PRAISE AMERICANS' WORK

New England Conservatory Paper Has Kind Words for Recent Achievements

BOSTON, April 15.—The reception given Director George W. Chadwick's "Tam O'Shanter" at Chicago and Minneapolis, and "The Festival of Youth" overture of Arthur Shepherd, also of the New England Conservatory faculty, is described in detail in a recent number of the Conservatory's *Magazine-Review* in an article entitled, "Conservatory Composers' Works in the Middle West." Showing the appreciation which Eastern musicians have of the courtesies extended their compositions by the leading symphonic organizations of the Central States Mr. Shepherd pays a tribute to the skill and taste with which Max Zach conducts the St. Louis Orchestra.

"An American musician," he is quoted as saying, "is naturally interested in the performance of this St. Louis organization because Mr. Zach seems to have adopted a definite policy of encouraging native composers. Whatever piece his orchestra gives is sure to be presented in a very competent and professional manner."

Speaking of Emil Oberhoffer's work with the Minneapolis Symphony Orchestra, the magazine says: "He believes in the future of the American composer. Like Theodore Thomas and his gifted successor, Mr. Stock, he does not play American compositions because they are American; neither does he ignore them for that reason. But for the American composer who has something to say and knows how to say it, he has shown that he has a sympathetic ear and open mind."

From an Opera Devotee of Forty Years To the Editor of MUSICAL AMERICA:

Let me say I find your paper very entertaining in all departments, but the operatic news interests me particularly. I have been an opera devotee for forty years.

Very truly yours,  
I. C. PARROTT.  
Boston, March 3, 1916.

### "PARSIFAL" LECTURE-RECITAL

Frances Nevin and John Hermann Loud Present Music-Drama

A recital of Wagner's music-drama, "Parsifal," was given by Frances Nevin at the Waldorf-Astoria on Thursday afternoon, April 20. Miss Nevin outlined the plot and purpose of the work and then proved her ability as a reader of blank verse. Her reading was interspersed by playing of the principal themes of "Parsifal" by John Hermann Loud, pianist. Miss Nevin is a sympathetic interpreter and her work has educational as well as entertaining qualities. The work was begun with a foreword by Miss Nevin and then the playing of the prologue by Mr. Loud.

The opera itself was divided into three parts, "The Coming of Parsifal," "The Tempting of Parsifal" and "The Crownings of Parsifal." Miss Nevin succeeded in making the characters of the music-drama really live and act, for her reading is permeated with enthusiasm and understanding.

Her interpretations are known as the "Frances Nevin Recitals" and include all of Wagner's music-dramas, "Hänsel und Gretel," "Madama Butterfly," "A Midsummer Night's Dream," "The Taming of the Shrew" and "Der Rosenkavalier." The purpose of the work is sincere and is entitled to a place in the educational features of musical communities.

H. B.

### Boston's Attitude Toward Opera

If New York wants opera on the present scale and some one is willing to foot the bills, no one begrudges it, says a correspondent of the Boston *Herald*. But no other American city, least of all Boston, can or will support it. That is evident. Support must come, if it come at all, largely from the permanent population of the city and its suburbs, among whom are thousands of music-lovers who would patronize good opera even without the Carusos, the Scottis, the Gardens, the Farrars and the rest of the thousand-dollars-or-more-a-performance

stars, for a season of six months or longer. A competent, well organized company, with an adequate orchestra and chorus, even if the leading rôles were taken by hundred-dollar-or-less-a-performance singers, would be acceptable to these people, provided they could enjoy it at prices ranging from fifty cents to two dollars a seat instead of from two to five dollars.

### HEAR SEIDEL ROVNER WORKS

Jewish Cantor Conducts Unique Concert of His Compositions

Seidel Rovner, who has been styled the greatest living Jewish composer, gave a concert of his own compositions at Carnegie Hall on Saturday evening, April 22. He was assisted by a chorus of men and boys and a small orchestra.

The words of all his works were taken from the Psalms, but the musical settings that he provided for them were in many cases original and skilfully handled. The music, necessarily of a religious type, might have been given to better advantage in the synagogue, for most of it fell decidedly flat when heard in the concert hall. The singers, dressed in black robes and black caps, possessed good natural voices, but appeared to be poorly trained and sang time and again off key.

The orchestra did fairly well under the capable direction of Mr. Rovner, a man of sixty, who conducted in silk hat and black robe, as is the custom of the orthodox Jewish cantor. A good-sized audience attended the concert and applauded vigorously on every possible occasion.

H. B.

Jelenek Pupils in Recital at Chickering Hall

At Chickering Hall, New York, Lord & Taylor Music Rooms, Thursday, April 20, a piano recital was given by the pupils of Paul Jelenek, assisted by Mme. Elise Erdtmann, soprano, and Israel Katz, violinist. The performers included Esther Galub, Sadie Bernstein, Helen Kergel, Minnie Wollman, Mme. Elise Erdtmann, Morris Fullman, Helen Kranz, Laura Obregon and Israel Katz.

## NEW COLUMBUS TRIO IN FIRST CONCERT

**Brilliant Program of Chamber Music Heard—Present Gaines Compositions**

COLUMBUS, OHIO, April 1.—One of the best concerts of the year was the twilight concert given at Ohio State University Chapel under the auspices of the University Y. W. C. A. by a new Columbus Trio, composed of Lorring Wittich, violinist; Ferdinand Gardner, cellist, and Samuel Richard Gaines, pianist. The soloist was Mrs. Maud Wentz MacDonald, contralto.

A delightful program was given, which included numbers played by the trio as follows:

Allegro, from Trio No. 4, in C Major, Mozart; Andante, from Trio in B Flat, Op. 99, Schubert; Noveletten, Op. 29, Nos. 1 and 11, Gade.

There has been such a dearth of chamber music in Columbus that the advent of this new trio satisfied a real need. The members are all good musicians and thoroughly artistic playing will be the result when they make public appearance. Mrs. MacDonald, whose luscious voice has long been in high favor, sang the aria, "People Victorious," from Horatio Parker's "Hora Novissima" and two groups of songs, among which were numbers by Loughborough, Maxwell, Scott, Stickles and a lovely cycle by Amy Woodford-Finden, "Stars of the Desert." This cycle had violin and cello obbligato, played by Messrs. Wittich and Gardner. With Mr. Gaines at the piano, the performance made an exquisite quartet.

The Musical Art Society of Columbus, which was incorporated in 1912, gave its only concert for this season Thursday evening, March 30, in the Hartman Theater. The assisting musicians were Marion Wilson, piano accompanist; Ernest Oliva and Clarence Amoroso, trumpets, and Philip Cincione, trombone. The soloist was Ignace Argiewicz, cellist, of the Cincinnati Symphony Orchestra.

The conductor, Samuel Richard Gaines,

who has been the guiding hand since the organization of the society, appeared in the capacity of composer as well, his numbers being two choruses for women's voices, entitled "Cossack Cradle Song" and "Roumanian Love Song," both of which showed excellent construction, and a fluent sense of melody.

The entire program was one of superior merit. Every number was a gem of its class and performed with the grace and charm which one expects from such a chorus. The choice of the soloist was a happy one, Mr. Argiewicz's numbers being characterized by splendid musicianship and delicious tone. The program follows:

Choral-Prelude, "God of Our Fathers," George William Warren, trumpet and trombone obbligato; Messrs. Amoroso and Cincione, Evening Hymn, "Now Sinks the Sun," Horatio Parker (from "St. Christopher"). Chorus, "Crossing the Bar," C. W. Henrich. Part Songs: "Sweet Love for Me," C. V. Stanford; "Shamrock," C. Linn Seiler; "The Devil's Awa!" Eric De Lamarter; "The Black Monk," Rutland Boughton. Cello Solos: "Chants Russes," Edward Lalo; Allegro Appassionato, Saint-Saëns. Chorus: "The Song of the Thrush," Richard Walthew. Choruses (Women's Voices): "Cossack Cradle Song," "Roumanian Love Song," Samuel Richard Gaines; Chorus, "The Birth of Morn," Francis Leoni, Cello Obbligato, Mr. Argiewicz; Chorus, "Lochinvar" (Scene from "Marion"), Haydn Wood.

The officers of the society are: President, Harry J. Westerman; vice-president, Helen Shauck; secretary, Alice Speaks; librarian, Mr. Harold McCall.

ELLA MAY SMITH.

### GIVE TENTH CONCERT AT MONTCLAIR CONSERVATORY

**Pauline de Fontenay, Martucci, Hargreaves and Brewer-Brown in Diversified Program**

As a port of the Montclair, N. J., Conservatory of Music's first year, the tenth concert took place on Saturday, April 15. Some hundred and fifty guests enjoyed a rich and varied program. Paolo Martucci, by request, repeated his father's famous "Tarantella," and gave a deliciously intimate and aesthetic delivery of some Chopin and Schumann pieces. The prominent baritone, Randall Hargreaves, besides a German song, gave a group of old English songs. Mr. Hargreaves was most successful in defining the intention of the English poets. Pauline de Fontenay, harpist, a brilliant pupil of Carlos Salzedo, gave selections from modern French composers. Her tone is large and the beauty of her technique shows the training of Mr. Salzedo. The program concluded with two Shakespearean numbers recited by W. Brewer-Brown.

Among the eminent artists who have appeared are Josef Stransky and the New York Philharmonic Orchestra, on the occasion when Edward Maryon's "Sphinx" was given, with Louis Gravure as soloist. During the year the following eminent artists have assisted: Percy Grainger, the Australian pianist-composer; Albert Spalding, violinist; Leon Rothier, the Metropolitan basso; Elizabeth van Endert of the Berlin Opera; Coenraad v. Bos, Raoul Laparra, the French composer; Mesdames Larson, Harrison-Irvine, Whistler, Woolford and others.

**Pittsburgh Students in Composition Recital**

PITTSBURGH, PA., April 27.—T. Carl Whitmer presents his students this afternoon in the fifth annual recital of original compositions at the Pennsylvania College for Women. The program is as follows:

"Cradle Song," "The Spell," Katherine Herschberger; Katherine Herschberger. "It Is Not Always May," Florence Farr; Miss Margaret Armstrong. "Lullaby," "Song of Awakening," Isabel Becker; Elfa Norman. Reverie for Organ, Alice Horrocks; Alice Horrocks. "A Maiden's Wish," Mary Walton; Mary Walton. "Birds in the Night," Ruth Seaman; Ruth Seaman. "Gavotte," Mary Richards; Mary Richards. "Morning Song," "The Sea Gypsy," Katherine Robb; Katherine Robb. "Hallowe'en Frolics," Elfa Norman; Elfa Norman. "The Resurrection," Alice Horrocks; Mrs. Lillian Frederick Hickey. "A Chinese Lyric," "Oh, Merry, Ay Merry," Elfa Norman; Elfa Norman. Trio, "Coming of Spring," Katherine Robb; Misses Norman, Seaman and Robb.

**Mrs. Beach in Tour of Southern California**

SAN FRANCISCO, April 18.—Mrs. H. A. Beach, the distinguished composer, who has been spending some time on the Pacific Coast, has entered upon a three-weeks' trip to Southern California. She will attend the Easter service on Mount Roubidoux and will also visit the San Diego Exposition. Mrs. Beach's Symphony was played early in the month by the Kansas City Symphony Orchestra and achieved a large success.

# The **TOLLEFSEN TRIO**

**SCORES BRILLIANT SUCCESS**

## In Annual New York Recital

**HARRIS THEATRE, March 26**



The program included two trios by modern composers, one by Rubin Goldmark, and the other by Smetana. Mr. and Mrs. Tollefson were heard in the Haydn Sonata in F Major, and its delightful measures were as welcome as ever. The two artists played it with unity and charm, and the tone-building, noticed in each instrument's work, was fine. The beauty of the Smetana score—its picture quality and its sensuous melody were ably brought out. The Rubin Goldmark Trio was played with musicianly feeling, and in its varying types of expression it had excellent interpreters.—*The Brooklyn Eagle*.

The Rubin Goldmark Trio met with favor from the audience. The Tollefson Trio plays with finish and excellent tone.—*The New York Herald*.

They play well together and show fine musicianship.—*The Evening World*.

The players are well-schooled musicians and they did full justice to the intentions of the composers whose music was played.—*The New York Times*.

The Tollefson Trio gave a performance yesterday afternoon at the Harris Theatre, at which were heard the beautiful Trio in D Minor, Op. 1, by Rubin Goldmark; the Haydn Sonata for violin and piano in F Major, and the Smetana G Minor Trio. In all these numbers the artists proved themselves admirable musicians, who must have played together a long time to acquire such absolutely perfect shading in their ensemble. The audience accorded them enthusiastic recognition.—*New Yorker Staats-Zeitung*.

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# Florence HINKLE

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## Herbert WITHERSPOON"

MISS HINKLE is engaged for five concerts at the Cincinnati May Festival—also for Festivals in Buffalo, Oberlin, Ann Arbor, etc.

Leading soprano soloist with the Philadelphia Orchestra in Philadelphia and Metropolitan Opera House, N. Y., in five performances of Mahler's Eighth Symphony; has sung five concerts with the Boston Symphony Orchestra this season, and has just returned from sensational successes on the Pacific Coast.

Excerpt from *Pacific Coast Review*, San Francisco, April 8, 1916:—

"To hear Florence Hinkle sing is to experience the keenest delight, allied with the most absolute satisfaction. The technic which has been acquired has been in our own country, and lo! without a dissenting voice it is pronounced 'perfect.' Adjectives fail when one seeks for words adequate to express the points of this wonderful American. There is but one term to apply to Florence Hinkle's art, and it is the summing up of the whole—that is, 'perfection.'"

### ANNOUNCE NEW MANAGEMENT

Jennie Dufau Under Managerial Care of Winton and Livingston

Announcement has been made from the offices of Winton and Livingston, Aeolian Hall, New York, that Jenny Dufau, the brilliant coloratura soprano,



*Photo by Matzen*

Jennie Dufau, Well-Known Coloratura Soprano

who is equally well known in the operatic and concert field, will be under their exclusive management for the seasons of 1916-17.

At the present time Mr. Winton is covering an extensive Western and Southern territory, booking Miss Dufau, and his other artists for the coming season.

### PRAISE FOR ELSIE BAKER

Popular Contralto Receives Tribute from Allentown Hearers

ALLENTEW, PA., April 18.—Elsie Baker, the New York contralto, was the soloist with the Stemton Band at its annual concert last evening at Northampton. The large audience that gathered for this event will long remember the excellent program that was given by the band, and also the beautiful voice and interpretative ability of Miss Baker, whose voice is known and admired in many homes throughout the country through her Victor records. Miss Baker gave a varied program and was compelled to give many encores. Her singing of Meyerbeer's "Lieti Signor," from "The Huguenots," stamped her as a true artist and made a decided impression on the audience, which showed its approval in an emphatic manner. Her coming to Northampton again will be looked for by all who heard her last evening.

On the following day Miss Baker sang at a military luncheon given by Col. Masters, and added another to her long list of triumphs. She was assisted on both occasions by Prof. William Rees of Allentown, who proved a very able accompanist.

Miss Baker appeared as soloist at the Lebanon College Festival at Annville, Pa., on April 3, and at the Montclair (N. J.) Club on April 20.

Heinrich Gebhard and Irma Seydel in Boston Recital

BOSTON, April 21.—Heinrich Gebhard, the celebrated pianist, and Irma Seydel, the young violin virtuoso, gave a joint recital before the Boston German Society, in Hotel Somerset, March 26. Mr. Gebhard played numbers by Brahms, Schumann, Chopin, Liszt and his own Gavotte. He was in fine fettle and gave a spirited and genuinely artistic performance. Miss Seydel, with Ethel Harding as accompanist, played numbers by Bruch, Kreisler and a Minuet of her own composition, and for her skilful performance she too was warmly applauded.

Spring Festival Tour for Mme. Olitzka

CHICAGO, April 24.—Mme. Rosa Olitzka's Spring Festival tour this year will begin with a recital at Fort Smith, Ark., opening the Festival there. Then will follow in rapid succession concerts and recitals with the Minneapolis Symphony Orchestra, under Emil Oberhoffer, and concerts at Boulder, Colo., and other Western points.

M. R.

## WELLS COLLEGE TO HAVE CHAIR OF MUSIC

Campaign for \$500,000 Endowment Fund Started—Excellent Music Programs Given

The \$500,000 endowment fund for which the Wells College Alumnae opened a campaign in Easter week, is to be used largely to endow special chairs at the college. One of these is the chair of music, which should appeal strongly to music lovers, as Wells College has always made a specialty of the fine arts, and the musical atmosphere of the college has been one of its most delightful features.

Musical events at Wells this season have been recitals by Francis Macmillan, Ossip Gabrilowitsch, May Peterson, Ernest Schelling, Tom Dobson, Reinhold de Warlich, an orchestral concert by the Philharmonic Society of New York, and chamber music concerts by the Kneisel Quartet and the Flonzaley Quartet.

The music department has been a strong department in the college since Max Piatti became its director in 1876. Under Professor Emil Karl Winkler, who has been the head of the department since 1894, the Philharmonic Club was organized. Under its auspices the college has had the advantage of hearing some of the foremost musical societies in the country, among them the New York Symphony, the New York Philharmonic Society, the Pittsburgh Orchestra, the Minneapolis Orchestra, the Russian Symphony and the Chicago Symphony.

### AUTO AIDS STRANDED ARTISTS

Marie Morrisey and Wilfred Glenn Motor 150 Miles to Concert

While on tour in the Middle West recently, Marie Morrisey, contralto, and Wilfred Glenn, bass, both of New York City, missed the only possible train out of Cleveland for Kane, Pa., where they were scheduled to appear in concert the following day. The two artists hired an automobile, the first one they could get to brave the mud of Ohio, and managed to cover 150 miles in it, after many exasperating experiences. They finally had to stop in Union City, and were fortunate in flagging a train there to take them the other 90 miles into Kane.

They were compelled to dress on the train for the concert, and stepped upon the concert platform at Kane, amid great applause, at 9:45 p. m., and gave their full program. Marie Stoddart, soprano, and Dan Beddoe, tenor, also of New York, had held the audience since 8:30 by giving groups of songs and duets, and after Mrs. Morrisey and Mr. Glenn had sung their numbers the quartet gave a most finished reading of "Flora's Holiday," which was received in a most enthusiastic manner by the large audience.

Eleanor Spencer to Play at Kurhaus Concerts with Hague Resendentie Orchestra

Eleanor Spencer has been engaged as soloist for the Scheveningen season—to play with the Hague Resendentie Orchestra at the Kurhaus concerts, Scheveningen, under the French conductor, Renée Baton, who goes there for the summer season. This is a re-engagement, as she played at the Scheveningen Kurhaus when Dr. Kunwald and the Berlin Philharmonic were there a few seasons ago. This engagement came after her concert on March 12 with the Hague Resendentie Orchestra, when she took the place of Mme. Carréno at only a few hours' notice and achieved a splendid success. Miss Spencer was also heard recently at the Ministry of Foreign Affairs of Holland.

Henriette Michelson in New York Piano Recital

Henriette Michelson, an American pianist, who made her first New York appearance last season, gave a second recital here on April 18, at the Princess Theater. Her program contained a Beethoven sonata, a work of Brahms, the Variations and Fugue on a theme of Handel and numbers by Bach, Schumann, Schubert, Chopin, Liszt and Ravel. Her efforts were received in a friendly manner by an audience of fair size.

## CLARA NOVELLO DAVIES

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## DIAGHILEFF TROUPE PRESENTS "NARCISSÉ"

Ballet by Fokine, with Music by Tcherepnin, Has First New York Performance, with Nijinsky in Title Rôle and Makes No Deep Impression—The Dances Well Executed, However

NOTHING of account save the first performance of "Narcisse" transpired at the Metropolitan Opera House during the past week. The latest Diaghileff offering came to event last Saturday evening and was witnessed by a large audience, as ballet audiences go. The conjunction of Saturday night and Nijinsky accounts for the attendance. "Narcisse," it was abruptly announced, constitutes the last of the ballet's novelties. So farewell to "Le Dieu Bleu," "Daphnis and Chloe" and a few things else!

"Narcisse" will hardly go down on record as a precious contribution to the artistic joys of the season. It is a trifle light as air, "plot" by Fokine, decorative effects by Bakst and music by Tcherepnin. The very lamentable tale of Narcissus, who fell in love with himself on seeing his reflection in a pond, and presently fell into the water because he could not tear himself away from himself furnished the projectors of this entertainment with their point of departure. Bakst devised a sylvan retreat in his characteristic fashion which will doubtless please those who enjoy his decorative style, though it is a far less arresting or distinguished piece of work than "Thamar," or even "Cleopatra." There is a nocturnal beginning. Dawn breaks, and a quantity of highly magnified green bugs disport themselves near a pool. The appearance of a company of young persons, costumed according to Athenian fashion, moves the insects to wholesale but decorous withdrawal. The newcomers trip pretty Grecian measures for a space, subsiding only with the advent of Narcissus, a long-legged youth of irresponsible appearance and accoutered in what suggests sublimated B. V. D.'s with an appended short skirt—possibly the Bakstian conception of the Hellenic "chiton."

Narcissus cavorts and prances while the rest watch his capers with a sort of professional admiration. In the midst of these jocund happenings a buxom maiden, Echo, casts herself at Narcissus' feet in obvious distress. In due time she obtains apparent control over the flighty gentleman, who has given signs of

relishing the admiration of the others far more than her melancholy affections. She drags him away and the other lads and lasses leave by another direction. It thunders and lightens terribly, presumably indicating the displeasure of the gods of Olympus over something or other. *Narcissus* slinks back, lies down by the pond and sees the watery duplication of his fatal beauty. Echo likewise reappears, but while she could wean him from others of his age she cannot drag him from his own image. So she departs, and presently the heartless knave rolls lazily into the pool without provoking as much as a splash. A monstrous narcissus blossom on a ridiculous stalk emerges from the water. The green bugs return and gaze in solemn mystification upon this vegetable metamorphosis of masculine conceit.

This not over-edifying entertainment was well executed, particularly in the case of the Grecian dances, which are as charming as the bacchanale in "Cleopatra." Nijinsky carried out his share with consummate skill, of course, though his excellences found more eloquent expression in the subsequent "Spectre de la Rose." The music of Tcherepnin—who also provided the score for the "Pavilion d'Armide" that had a short life at the Century last winter—can claim but short shrift. It begins like

the Nile scene in "Aida," wanders into Debussy, touches upon Puccini and, when *Narcissus* falls in love with himself, invokes some phrases from "Tristan" (delicious irony!). The score contains an obbligato vocal solo on vowel sounds, which was badly sung last week.

"Cleopatra" and the "Spectre de la Rose" were the other offerings of the night. At the matinée there were repetitions of "Thamar," "Oiseau de Feu" and "Scheherazade"; on Friday evening of "Thamar," "Spectre," "Soleil de Nuit," "Cleopatra"; Thursday, "Petrouchka," "Thamar," "Enchanted Princess" and "Prince Igor"; Wednesday, "Petrouchka," "Carnival," "Spectre" and "Igor." Last Monday, "Oiseau de Feu," "Narcisse" and "Igor" were given, and Tuesday afternoon was a Nijinsky matinée in place of the regular Wednesday one. "Narcisse," "Enchanted Princess," "Thamar" and "Igor" were danced.

"L'Après-midi d'un Faune," over which there has been so much heart-burning and which had been confidently expected at this performance, with Nijinsky as the *Faun*, was cancelled for good and all late last week owing to a disagreement between the dancer and Diaghileff. Nijinsky wished in the rôle of the first nymph the invaluable Flore Revalles; Diaghileff insisted upon Mme. Tchernichova. Each remaining obdurate, the ballet was called off. H. F. P.

### KNEISELS' DEBUT IN LINCOLN

Sidney Silber Co-Artist with Quartet—Elections of Two Clubs

LINCOLN, NEB., April 19.—A host of Lincoln's music-lovers filled the Oliver Theater last night and gave an enthusiastic welcome to the Kneisel Quartet on its first visit to the city. A beautiful program was played, including the Dvorak Quartet (played from the original manuscript), two movements from a Grieg Quartet and the Schumann Quintet. After each number the players were persistently recalled and forced to add encores. After the Grieg Quartet they were given an ovation. Sidney Silber was most cordially received in his group of piano solos, and in his collaboration with the Kneisels in the Schumann Quintet.

Matinée Musicale, Lincoln's largest musical club, held its annual election of officers on Monday afternoon, the result being as follows:

Mrs. L. E. Mumford, president; Mrs. J. W. Winger, vice-president; Louise Zumwinkel, secretary; Alice Sexton, corresponding-secretary; Mrs. E. H. Barbour, treasurer; Mariel Jones, librarian; Mrs. Phil Easterday, auditor.

The Thursday Morning Musical Review also elected new officers on Monday as follows:

Mrs. A. J. Morris, president; Mrs. H. B. Alexander, vice-president and chairman of program committee; Mrs. Murray French, secretary and treasurer; Mrs. Carl Stein, librarian.

H. G. K.

### Klibansky Summer Courses for Vocal Students

Teachers as well as students from all parts of the United States having applied for lessons during the summer, Sergei Klibansky, the well known New York teacher of singing, has decided to give special summer courses again after June 1, as he did last year. Mr. Klibansky has taken a house at Shippian Point, Stamford, Conn., and will come to town on five days of the week to devote his time to these summer students who will have the advantage of using their vacations for study under special conditions. Mr. Klibansky's summer courses of last

year were extremely successful and a number of teachers from the West have already announced their return for this season.

### Arrangements Completed for Peabody Conservatory Summer School

BALTIMORE, April 24.—An attractive folder announcing the arrangements for the summer session of the Peabody Conservatory of Music has just been issued. The session will extend for six weeks from July 3 to Aug. 12 inclusive, coincident with the dates of the session of the Johns Hopkins University Summer School. This will make it possible for the students of either institution to take

supplementary studies at the other. Of especial interest is the announcement that by special arrangements between the university and conservatory the combined courses of history, musical form and analysis, and history and appreciation of music are placed among the electives which may be offered by a candidate for the degree of Bachelor of Science. Weekly recitals and lectures will be given alternately at the two institutions on Friday evenings during the session. The faculty of the Peabody Summer School includes many artists of national fame such as George F. Boyle, pianist; Gustav Strube, composer; J. C. Van Hulsteyn, violinist; Harold D. Phillips, organist; Bart Wirtz, cellist, and others.

### MINNIE TRACEY IN LECTURE

Columbus Music Club Hears Soprano Talk of European Composers

COLUMBUS, April 11.—Minnie Tracey, recently of the Paris Opéra, gave a delightful address before the Extension Department of the Women's Music Club in the Columbus Public Library Auditorium last evening. Her subject was "European Composers To-day." The illustrations were charmingly given by Jeanette Assur, soprano, one of Miss Tracey's students from the Cincinnati Conservatory of Music.

Miss Tracey gave many personal glimpses of her acquaintance with the great musicians of Europe, from Scandinavia down to Southern Italy, including the works of the little-known Finnish and Spanish schools. Mrs. Assur proved to be a captivating singer, appealing quite as much to the intelligence as the ear. The illustrative numbers were from Sinding, Borodine, Sibelius, Sjögren, Massenet, Dalcroze and Debussy. Florence Barbour furnished accompaniments of unusual artistry. ELLA MAY SMITH.

An order has been signed by Supreme Court Justice Donnelly of New York granting \$12 a week alimony and \$100 counsel fee to Mrs. Adele Lewing Stiefel pending an appeal to the Appellate Division in her suit for divorce from Dr. Benjamin W. Stiefel. Dr. Stiefel's reply to his wife's plea for alimony pending her appeal of the case stated that she is a musician and poetess, "gifted and temperamental," and is widely known as a pianist-composer and author under the name of Adele Lewing. He believes she has an income of \$5,000 a year from her own endeavors.

### THE ANSWER

In a recent issue we inserted the following advertisement in enlarged form. It is our plan to publish the responses as they are received. Artists using these songs will confer a favor by sending us programs.

### What Artists are Using These Songs?

The demand for the following numbers from our catalog of new songs by American Composers has increased so rapidly during the present Concert Season that we can only ascribe it to good artists "putting them over." And yet we haven't seen any of them on a program in two months!

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High in C Medium in A<sup>b</sup> Low in G

TIWXT DAYLIGHT AND DARK (E. R. Kroeger)

High in G Low in E<sup>b</sup>

A SOUTHERN LULLABY (R. H. Terry)

Low in D Medium in E

GARDEN SONG (E. R. Kroeger)

High in G Low in E<sup>b</sup>

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## MICHIGAN FORMS STATE BRANCH OF NATIONAL CLUB FEDERATION

Detroit the Scene of First Assemblage of Music Club Delegates—  
Mrs. F. W. Nichols of Houghton Elected President—National Officers in Attendance—A Special Plea for Improving Quality of Public School and Community Music

DETROIT, MICH., April 20.—The organization of the Michigan branch of the National Federation of Musical Clubs was effected at the Hotel Statler, on April 12 and 13, and was a means of bringing together prominent musical women from all over the State. Mrs. F. W. Nichols of Houghton, acting for the National Federation in interesting musical clubs to form a State federation by her fine enthusiasm won all hearts. On the opening day Mrs. Nichols entertained the national officers, members of the Executive Board of the Tuesday Musicale and club presidents at luncheon, after which all adjourned to the opening meeting of the State federation.

The first address was given by Mrs. Nichols on purposes of federation and a report of the arduous labor of bringing State musical interests together. Frances Sibley, of the Tuesday Musicale of Detroit, spoke a few words of welcome and made important announcements, after which followed the principal address of the convention, that of Mrs. A. J. Ochsner, of Chicago, president of the National Federation of Musical Clubs. Mrs. Ochsner's special plea was for insistent effort to improve the quality of music in the public schools and in community work, and she outlined most interestingly methods by which the women of musical clubs could influence public opinion along these lines. All departments of federation work were given stimulus by Mrs. Ochsner's forcible presentation of them, her defense of the prize competitions (so often criticised) carrying special conviction. Mrs. Ochsner announced that the students' contests would be continued, and would be held within the next seven months in all States.

Mrs. Oberne, corresponding secretary of the National Federation of Musical Clubs, followed with a brief report of re-

cent happenings in federation work, and closed with a warm appreciation of the



Mrs. F. W. Nichols of Houghton (on the Right), the President, and Mrs. Boris L. Ganapol of Detroit, Second Vice-President of the Newly Organized Michigan Branch of the National Federation of Musical Clubs

unselfish work of Mrs. Ochsner. Miss Stoddard gave an interesting paper on "The Futurists in Music"; it was com-

prehensive and delightfully illustrated by piano numbers by Leo Ornstein. Following the paper an informal discussion of club methods was held.

### Election of Officers

This first meeting of delegates adjourned to attend a five-o'clock tea given by Miss Sibley, of the Tuesday Musicale, in honor of Mrs. Ochsner and Mrs. Nichols. On Thursday morning the organization was completed with the following officers of the Michigan Musicale Federation elected:

President, Mrs. F. W. Nichols of Houghton; first vice-president, Mrs. W. H. Loomis of Grand Rapids; second vice-president, Mrs. Boris L. Ganapol of Detroit; secretary, Mrs. Octave Gardner of Calumet; treasurer, Mrs. H. Beach Morse of Bay City.

A concert given by Detroit talent as a special courtesy to the delegates was arranged by the Tuesday Musicale in the ballroom for Wednesday evening, and was much appreciated. The participants were the Madrigal Club, Mrs. Peacock, Mrs. Baskerville, William Howland and the Detroit Symphony String Quartet.

Special invitations were extended to the delegates to attend a conference held by Katherine Ruth Heyman, pianist, under the auspices of Charles Frederic Morse, at the Hotel Ponchartrain; a morning musicale given by Mr. and Mrs. Boris L. Ganapol at the Statler ball room, and a piano recital by Kenneth Aiken at the same place. An interesting entertainment was an automobile ride, culminating in attendance upon a concert by the Detroit Symphony Orchestra under Weston Gales. All in all, the first meeting of the Michigan Federation of Musical Clubs was most auspicious and successful from every standpoint. Following is a list of principal delegates:

### Delegates in Attendance

National President, Mrs. A. J. Ochsner, Chicago; National Corresponding Secretary, Mrs. George N. Obesen, Chicago; president Tuesday Musicale, Detroit, Frances M. Sibley; secretary Tuesday Musicale, Detroit, Mrs. George Perry Palmer; Members of the Executive Board of the Tuesday Musicale: Mrs. Louise Unsworth Craig, Mrs. Frederic B. Stevens, Mrs. Henry E. Bodman, Mrs. Edwin Sherrill, Mrs. Theodore O. Leonard, Jr., Mrs. Leland B. Case. Also Mrs. Boris L. Ganapol and Jennie M. Stoddard. President, Chamber Music Society, Detroit, Clasa Dyar; president, St. Cecilia Society, Grand Rapids, Mrs. W. H. Loomis; delegate, St. Cecilia Society, Grand Rapids, Mrs. W. S. Rowe; president, St. Cecilia Society, Flint, Mrs. Harry Wiegarden; delegates, St. Cecilia Society, Flint, Mrs. J. G. Warrick and Miss Davie; president, Matinée Musicale, Calumet, Mrs. Octave Gardner; president, St. Cecilia Club, Houghton, Mrs. F. W. Nichols; delegate, St. Cecilia Club, Houghton, Mrs. C. E. Webb; president, Fortnightly Music Club, Schoolcraft, Mrs. Harry E. Knappen; president, Tuesday Morning Musicale, Grand Haven, Mary T. Soule; delegate, Fortnightly Musicale Club, Coldwater, Mrs. William Westendarp; delegate, Thursday Musicale Club, Bay City, Mrs. H. Beach Morse; delegate, Rubinstein Club, Fennville, Mrs. E. T. Brunson.

The meetings of the State organization are to be held biennially, alternating with the biennial festivals of the National Federation of Musical Clubs. The next meeting is to be held in Grand Rapids in 1918 by invitation of the St. Cecilia Society. The constitution and by-laws were adopted and the name of the organization chosen, "Michigan Organization of Federated Musical Clubs." The committees to be appointed are: public school music, library extension, community music, reciprocity, student extension and publicity.

Mrs. Nichols, the newly-elected president, was guest of honor at a luncheon given by Mr. and Mrs. Boris L. Ganapol at the Hotel Statler on Friday, and also at one given by Mrs. C. A. Grinnell at the Detroit Athletic Club on Saturday.

EARL C. BARKLEY.

## STELLA RUBENSTEIN'S SUCCESS

Gifted Soprano Praised for Fine Work in New York Début

Stella Rubenstein, a gifted young soprano, made her New York concert début on Sunday evening, April 16, at the Candler Theater. Mme. Rubenstein's offerings consisted of compositions by Mana Zucca. In these songs she revealed a pure flexible soprano voice, a brilliant style, fine interpretative taste and an ingratiating stage presence. Her enunciation in German and French, as well as in English, was exceedingly good. Especially applauded was her singing of "Toi-même" and "If Flowers Could Speak."

Mme. Rubenstein is to make a number of appearances in the concert world, being under the management of Daniel Mayer, whose offices are at 1005 Times Building, New York. Mme. Rubenstein is an artist-pupil of Guglielmo Caruson.

### Althouse and Boursttin Arouse Enthusiasm in Greenfield

GREENFIELD, MASS., April 15.—Two splendid artists appeared in Washington Hall last evening. They were Paul Althouse, tenor of the Metropolitan Opera Company, and Arkady Boursttin, violinist. A capacity audience greeted them. Small wonder that high elation was felt by the gathering, when one considers the interesting program and the interpretative quality infused into its performance. The big aria, "Celeste Aïda," with which Mr. Althouse opened proceedings, took the house by storm. It was followed by groups in German and English. Mr. Boursttin played a greater part of the Bruch G Minor Concerto and works by Kreisler and Saint-Saëns. The concert was under the auspices of the local Woman's Clubs.

W. E. C.

### Amy Ray-Sewards Heard in Studio Recital of Songs

The delightful song program, given by Mme. Amy Ray-Sewards at her studio, 218 Madison Avenue, on March 25, was repeated by request on Wednesday afternoon, April 12. A large number of guests heard Mme. Ray-Sewards's interpretations, which were those of an artist of ability and intelligence. An aria from "Samson et Dalila" and songs by Schumann, Reichardt, Bartlett, Ware and Hastings were included in her offerings. The singer was assisted by Mrs. L. Homburger, accompanist, and Mrs. E. C. Ely, reader.

### Walter Anderson to Manage Blanche Goode's Tour

Walter Anderson has assumed the management of Blanche Goode, the pianist, for next season and, among other important engagements, she will appear as soloist with the New York Philharmonic Orchestra, Josef Stransky, conductor, on Feb. 14, 1917, playing the Liszt Hungarian Fantasie. An extended tour is also being arranged through Pennsylvania, western New York, Ohio, Indiana and Illinois for the month of February.

The Dubuque Sängerbund and Fidelia Chorus are rehearsing for their third annual concert under Franz Otto. One of the numbers will be a setting of Schiller's "Lay of the Bell."



## Frances Ingram

### THE GREATEST CONTRALTO OF HER GENERATION.

—Photo by Frank Scott Clark

The above was copied from Edward C. Moore's review of the appearance of Miss Ingram with the Apollo Club and Chicago Orchestra, at Chicago, April 10th, and appeared in Chicago Evening Journal of April 11th.

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*Minneapolis Tribune* (Jan. 24, '16):  
"It is a pleasure to prophesy the continuance of a career so auspiciously opened. Miss Nash is an artist to her finger-tips, and very graceful and nimble finger-tips they are, guided by a mind that knows just what ought to be done and just how to do it."

*Minneapolis Journal*:  
"Miss Nash held her audience from the first impressive improvisation. Both in power and melting sweetness Miss Nash's tone was irresistible."

*Detroit New* (Feb. 6, '16):

"Frances Nash deserves all of the press-notices which have preceded her appearance in the city."

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## BODANZKY SCORES A BOSTON TRIUMPH

**Warmly Praised for Interpretations of "Parsifal" and "Meistersinger," Which Closed the Season in That City—Mme. Farrar Scores an Emphatic Success in "Sans-Gêne"—Soprano's Illness Later Occasions Change in the Répertoire**

Bureau of Musical America,  
120 Boylston Street,  
Boston, April 24, 1916.

TWO Wagnerian performances, long to be remembered, brought the Metropolitan Opera season in Boston to an end. These were the performance of "Parsifal," on Good Friday afternoon, and, on the following afternoon, the performance of "Die Meistersinger." The casts themselves introduced little that was new. Most of the singers, excellently schooled in the traditions of their rôles, had been heard here before in these characterizations. What made the two performances distinctive and memorable was the conducting of Mr. Bodanzky.

Not in many years, if at all in this city, had "Parsifal" been given with so much atmosphere. This was partly due, of course, to the excellent stage management, the care for detail, the singing of the chorus, etc. In these respects the Metropolitan season has been especially notable. But over and above all was the poetical interpretation of Mr. Bodanzky. Never had the orchestra sounded so beautiful in this opera, and when "Parsifal" is given in such a reverential spirit it seems more than foolish for the Wagner family to stick so desperately to the fading traditions of Bayreuth. We doubt very much, in fact, whether "Parsifal" is often given there in such an eloquent manner. In color, in accent, in dramatic feeling the conductor seemed to think with the composer, or at least, to think in such a manner that the composer said more to us than at any other performance of this work we had attended.

The *Parsifal* of Mr. Sembach, with his fresh, virile tones, was duly admired. Likewise were the *Amfortas* of Mr. Whitehill, and Carl Braun's *Gurnemanz*. Melanie Kurt was the *Kundry*, and gave a thoughtful and sympathetic characterization of one of the most difficult and fascinating rôles in the possession of the dramatic soprano.

For "Die Meistersinger," Mr. Sembach was the *Walther*; Mme. Gadski, *Eva*; Herman Weil, *Hans Sachs*; Otto Goritz, *Beckmesser*; Carl Braun, *Pogner*; Mr. Reiss, *David*; Mme. Mattfeld, *Magdalena*. Here again was a welcome surprise to those whose ears in previous seasons had been seafared with the unhappy manipulations of the score by André Caplet, that remarkable Wagnerian interpreter of the last seasons of the old Boston Opera Company, whose "Meistersinger" was heavy, lumbering, thick, stodgy. One beautiful performance of "Die Meistersinger" we remember, when Toscanini conducted the work here several seasons ago. We have to go back to that time for a parallel to Mr. Bodanzky's performance, nor is it ill-considered rashness to say that in its artistic spirit Bodanzky's interpretation was perhaps more truly and essentially Germanic than that of Mr. Toscanini. It was Germanic as Wagner, at his best, was Germanic.

### Bodanzky's "Meistersinger"

The music had all of the tenderness and humanity, all the humor and the melodic beauty that Wagner conceived, without a particle of grossness, without the suggestion of anything heavy or cumbersome or untransparent. The tempi seemed ideally chosen. The orchestra was so beautiful and so transparent that, however rich the polyphony, one could follow every essential strand in the web of tone, accented in a manner ideally in proportion to its individuality and significance.

Mr. Bodanzky started his Boston season on Wednesday night, with an orchestra which was probably not in first rate fettle after the matinée performance. The performance of "Tristan" was then, for us, pedestrian. Followed "Lohengrin," and finally "Parsifal" and "Die Meistersinger." Mr. Bodanzky's reappearance in Boston will be highly anticipated, for as he has become accustomed to his auditorium and the new conditions his talent has become more and more conspicuous. Few conductors approach the sincerity and ideality of his attitude toward his art. As a result of which Mr. Bodanzky is going to become not merely a good conductor but a great one.

In this performance Mme. Gadski was in poor vocal condition, and Mr. Sembach had not at his command the tonal freshness of the preceding day. But his demeanor was young and romantic, and his voice carried superbly. Mr. Weil's *Sachs* is a splendid impersonation. Mr. Goritz's *Beckmesser* is inimitable, and Mr. Braun's *Pogner* has been praised before this in Boston.

### Farrar's Success in "Sans-Gêne"

But mention has not yet been made of what was actually the most popular performance of the Metropolitan season in this city. That event was none other than the appearance of Geraldine Farrar in Giordano's "Mme. Sans-Gêne," an opera about as worthless as it is possible to imagine an opera being, but superbly mounted and performed, and presenting Miss Farrar in a part which she infinitely graces. Miss Farrar had certainly the chance to twit Mr. Gatti-Casazza on his choice of an opera for opening his Boston engagement. The engagement

opened with "Boris Godounoff," which aroused keen enthusiasm among musicians and was heard by a very representative audience. Yet the enthusiasm of a first-night opera audience was somewhat tinged with thoughtfulness, and those with gowns and gewgaws wondered feebly what it was about, and thought what a queer opera it was, anyhow.

Unprecedented event in the annals of opera! A company opening a season with an artistic attraction, instead of a circus on the stage, with a petted public favorite in the title rôle. Well, Miss Farrar aroused the old operatic enthusiasm in "Mme. Sans-Gêne," and in that performance recovered in the estimation of the public much of the prestige she had threatened to lose through talking too much. She made the title rôle, and hence the opera. She might well have said, "L'opéra, c'est moi." As a singer she did marvels with a part often very difficult, and in some places almost unsingable. As a "singing actress" she is too well known for any person to offer

additional incense at this time. Mr. Amato's *Napoleon* was a dramatic and well characterized performance. Mr. Martinelli, who has developed prodigiously as a tenor of late, was the *Lefeuvre*; Mr. Althouse, an excellent *Neipperg*, and Mr. de Segurola an equally excellent *Fouché*.

Verdi's "Masked Ball" was given on Tuesday night, with Mr. Caruso singing brilliantly and well; Mr. Amato was the ill-starred husband; Mme. Gadski as *Emilia*; Mme. Duchêne as *Ulrica*; Miss Garrison as *Oscar*. The "Rosenkavalier" was heard the next Wednesday afternoon, and enough has already been said of this masterpiece. Melanie Kurt then, too, occupied the part of the *Princess*. In the evening the "Barber of Seville" was interestingly performed, with Mme. Barrientos as *Rosina*, and a wonderful one. Her *Rosina* was high bred, capricious and ready for mischief, and she sang her lines with refinement and musicianship. De Luca was a splendid *Figaro*; Didur was a little too heavy as *Basilio*. Damacco was an inadequate *Count*.

Mme. Farrar was too hoarse to sing in "Butterfly" Thursday night and "La Bohème" became the attraction instead, with Frances Alda, hastily summoned from New York, as *Mimi*. On Friday night "Martha" was given with Caruso and de Luca, Malatesta and Tegani, with Mmes. Barrientos and Flora Perini as *Lady Harriet* and *Nancy*—an old opera full of tunes, sung superlatively well.

OLIN DOWNES.

## ORNSTEIN ONCE MORE ASTONISHES CHICAGO

**Pianist's Own Music Evokes Merriment James Goddard in Concert**

Bureau of Musical America,  
80 East Jackson Boulevard,  
Chicago, April 23, 1916.

LEO ORNSTEIN, ultra-modern pianist, returned to Chicago and astonished music-lovers again in a concert last Wednesday in the Ziegfeld Theater. It is hard to speak of Ornstein, the artist, because Ornstein, the futurist; Ornstein, the prestidigitator; Ornstein, the eccentric, does not allow his hearers to dwell on Ornstein, the pianist. Yet a splendid pianist he undoubtedly is. In two Chopin numbers he drew from the keys those tender buds of poetry which sometimes escape even the greatest, who seek only the full-blown flowers in Chopin's garden. His audience dreamed with him through Ravel's "Ondine," tramped with the elephants in Cyril Scott's "Dance of the Elephants," and drank beauty in deep drafts from Scriabine's Sonata, Op. 23, which is rough and unmusical except under the hands of a master. But in his own compositions—"Impressions of the Thanes" and "Three Moods: Anger-Peace-Joy"—he displayed a technique that astonished, while the noise which he poured forth in tremendous volume (some people call it music) evoked laughter and excited curiosity, but did not gain adherents for this sort of thing. His idea seemed to be: hit the note with that part of the hand which is nearest. Use the knuckle, the flat of the thumb or the palm of the hand; and take a crack at the notes with the back of the wrist if you want to, but don't strike the keys with the foot, and never, never follow the established rules of technique. It is doubtful, however, whether Ornstein's music can be played according to established rules, any more than free verse can be analyzed according to anapests, dithyrambs and bimetrical or tri-metrical rules.

James Goddard confirmed the excellent impression he created last season in opera by his polished singing of operatic arias and French and German songs last Monday at the annual benefit concert of the Chicago Artists' Association. His voice was big and smooth, and his interpretations showed good musical sense. His immense bass was under perfect control, and he sang the stirring "Two Grenadiers" of Schumann and a pianissimo serenade of Mascagni with equal smoothness. "Il Lacerato Spirito," from Verdi's "Simon Boccanegra," sung with fine feeling and wonderful tone, showed him to be a finished artist. He underwent the severer test of concert singing with success.

Amy Emerson Neill, the talented violinist, pupil of Hugo Kortschak, played Saint-Saëns's "Rondo Capriccioso," a

nocturne by Noren, and Sinigaglia's "Rapsodia Piemontese." Her tone was light, but at all times sweet. She played at times with fire, and her mastery of technical difficulties speaks well for her training. Mary Ann Kaufman, soprano, sang German, French and English songs. She sang Godard's beautiful aria, "Le Tasse," with feeling and rich tone, although her voice was somewhat marred by a tremolo.

Charles Dalmorès has been re-engaged by Campanini for the 1916-17 Chicago opera season. He will sing in "Héroïade," "Le Prophète" and "Samson et Dalila." Margarete Matzenauer, who will divide her time between the Metropolitan Opera in New York and the Chicago Opera Company, will probably sing *Dalila* to Dalmorès's *Samson*. Octave Dua, Belgian tenor, has been engaged to sing with the Chicago company, and also to sing *Mime* in outdoor productions of "Siegfried" by the Metropolitan Opera Company in June.

Composers' Night at the Chicago Press Club established a new custom in Chicago, which the Press Club announces it will continue with other similar programs. Original manuscripts were submitted to a committee, and skilled vocalists and pianists sang or played the music. Glenn Dillard Gunn was toastmaster.

Pupils of Heniot Levy gave an interesting piano recital in Kimball Hall Thursday night, Mr. Levy playing the orchestral parts on a second piano. The students who played were Miss Lychenheim, Mr. Sterbenz, Mrs. Roberts, Miss McCready, Miss Johnson, Miss Olsen, Miss Clough, Miss Cajori and Miss Jacobi.

Edoardo Sacerdoti's opera class in the Chicago Musical College presented one act each from "Traviata" and "Aida" in the Ziegfeld Theater yesterday morning. Myrtle Moses, soprano of the Chicago Grand Opera Company, illustrated Mr. Sacerdoti's lecture on French music Thursday.

Irene Pawloska, contralto of the Chicago Grand Opera Company, was soloist at an Easter program in the Chicago Athletic Club this afternoon. She sang an aria from "Mignon," Strauss's "Morgan," Hücke's "J'ai pleuré en rêve" and Eden's "What's in the Air?"

Howard Wells presented several of his advanced pupils in piano recital, April 20, at the Anne Morgan recital hall. Concertos by Liszt and Tschaikowsky were played by Mabel Lyons and Olga Marcan with Mr. Wells at the second piano. Solo numbers were played by Vera Plummer, Helena Proudfoot, Florence Harris and Ira Hamilton.

### Hanna Butler's Appearance

Mrs. Hanna Butler, soprano, sang at the ultra-modern program of the Lakeview Musical Club, Monday, presenting music by Carpenter, Debussy and Duparc. She sang at a special Easter program in the Majestic Theater to-day, offering the Polonaise from "Mignon," Henschel's "Spring," and Horsman's "Bird of the Wilderness."

Grace Sieberling, pianist, and Zetta Gay Whitson, of the faculty of the Mary Wood Chase School of Musical Arts,

appeared Monday on the ultra-modern program of the Lakeview Musical Society. Miss Whitson played one movement of the Orstein sonata with Alice French Merrill, pianist.

Five pianists gathered at a party last week given by Vida Llewellyn. The guests were Edward Collins, Earl Blair, Edna Gunnar Peterson, Rudolph Reuter and Clinton B. Evans, baritone.

Dorothy Neill, soprano, assisted by Amy Emerson Neill, violinist, and George Gordon Beck, basso, gave a recital under the auspices of the Columbia School of Music Thursday evening.

Mrs. Augusta Meeker sang two groups of songs at an Easter program in the Illinois Athletic Club this afternoon. Henriette Weber and Charlotte Burton, violinist, were also on the program.

FARNSWORTH WRIGHT.

## MISS GARRISON WITH PHILADELPHIA CHORUS

**Gifted Soprano Heard Happily in Orpheus Program Under Mr. Woodruff**

PHILADELPHIA, April 24.—Mabel Garrison was the special soloist at the spring concert of the Orpheus Club, in the Academy of Music on Saturday evening, when this young soprano, who replaced Florence Hinkle in several of the local performances of the Mahler Eighth Symphony by the Philadelphia Orchestra, when Miss Hinkle was unable to appear because of other engagements, had an opportunity to display to full advantage the beauty of her pure soprano and her admirable vocal ability.

The Orpheus, which is under the able direction of Arthur D. Woodruff, is one of Philadelphia's leading male choruses, of long-established popularity, and its audiences are present wholly by invitation, so that Miss Garrison on Saturday evening had an opportunity of being heard by a representative gathering of music lovers. Her success was emphatic. In the florid "Bell Song," from "Lakmé," by Delibes, she exhibited marked facility as a coloratura singer, ease of execution being heightened in effect by sympathetic sweetness of tone. Among her other selections, all well done and enthusiastically received were the Norwegian folk song, "Kom Kjyr," Grieg's "Sunshine," and "The Star," by Rogers. The numbers by the Orpheus Club gave the usual amount of pleasure to its many admirers, being especially enjoyed in "The Musical Trust," by Henry Hadley, while the ability to do well music of a more imposing nature was shown in the Feast of the Holy Grail, from "Parsifal."

At the Academy of Music this afternoon Harold Bauer and Ossip Gabrilowitsch appeared in a recital of music for two pianos. The audience was large, the recital being for the benefit of Russian and Polish war refugees. Several encores were added to the program.

A. L. T.

## CHICAGO ORCHESTRA ENDS TWENTY-FIFTH YEAR

Conductor Stock's Men Play with Power and Brilliance in Final Concert—Remarkable Recital by Godowsky—Chicagoans in Two-Piano Recital—Concerts by Swedish Choral and Mendelssohn Clubs—Kortschak Quartet's Concluding Appearance

Bureau of Musical America,  
Jackson and Michigan Boulevards,  
Chicago, April 24, 1916.

WITH the program given below, the twenty-fifth season of regular concerts of the Chicago Symphony Orchestra came to a brilliant end last Saturday evening at Orchestra Hall, and a year's orchestral achievements have been recorded which reflect great credit upon the eminent conductor of the orchestra, Frederick Stock, and his men. The valedictory program was as follows:

Suite No. 3 in D Major, Bach; Symphony No. 4, E Minor, Op. 98, Brahms; Tone Poem, "Death and Transfiguration," Strauss; Symphonic Poem, "Les Préludes," Liszt.

The orchestra gave the Bach suite its clearest tones, its most translucent melodic patterns, its purest harmonies. In the symphony it added to the simpler qualities the deeper emotional element. In the Strauss tone poem, the players indulged in a display of technical prowess, and in feats of instrumental virtuosity which reached culmination later in the brilliant performance accorded Liszt's "Les Préludes."

Through all the numbers, Mr. Stock guided his players with a master hand. It was a great conclusion to the season's symphony concerts, and at its close the audience accorded Mr. Stock a demonstration, while the orchestra gave forth a resounding "Tusch."

### Recital by Godowsky

One does not know whether to praise most the arrangements which Leopold Godowsky made of the older classics by Rameau, Corelli and Loeilly, or his lucid performance of the Symphonic Etudes by Schumann, or yet his remarkable fleetness in the playing of the "Gnomereigen," by Liszt, or the dazzling technical dexterity with which he handled the themes of Strauss' "Künstlerleben." All of these accomplishments were exhibited at the recital which he gave at the Illinois Theater Sunday afternoon.

There is not only mechanical perfection, digital fleetness and tonal differentiation in the seemingly calculated playing of this giant of the keyboard, but there is perfect adjustment of musical values, a tone which has infinite variety

of shades and color, interpretative instinct and the power of the master who gets his force not through physical strength alone. Thus, the *Finale*, of the Schumann Etudes Symphoniques was given with a dynamic volume which taxed the instrument and, in the more poetic selections by Chopin, Scriabine and Liadoff, the lightness and delicacy of touch was marvellous. Not often do Chicagoans hear such perfect piano playing as this.

Two clever young pianists, Marjorie Bush and Martha Galt, were heard at the Blackstone Theater Sunday afternoon in a two-piano recital which afforded much pleasure. Alternately taking the lead, the two presented the Mozart Sonata in D Major, the Variations on a Theme of Beethoven by Saint-Saëns, the "Pathétique" Concerto by Liszt and three numbers from a very melodious suite by Arensky. In these pieces, which were all played without recourse to notes, the two players showed nimble technique, a taste for tone nuances and good rhythmic swing. They should be heard soon again.

Mme. Ernestine Schumann-Heink, our popular contralto, always ready to help those in need, volunteered her services last Wednesday at the Bush Temple Theater, for the benefit of the German Theater.

She sang a number of songs and arias, and, at her request, her assisting artist was a seventeen-year-old pianist, Seneca Pierce, who played music by Schumann and Liszt.

### Swedish Choral Club Concert

Wednesday evening brought forth the Swedish Choral Club, a new organization of this city, in its second concert at Orchestra Hall, under the direction of Edgar Nelson, at which Esther Nelson, soprano; Edna Swanson-Ver Haar, contralto; Gustaf Holmquist, basso, and Arvid Wallin, organist, appeared as soloists, and fifty members of the Chicago Symphony Orchestra assisted in presenting a program of part songs and several selections from Grieg's "Olav Trygvason."

The first part of the program which this society (already on its way toward becoming one of the most notable of the city's choruses) put forth contained concerted numbers from the pens of illustrious Scandinavian composers, includ-

ing several by Wennerberg, Petersen-Berger and Soderman.

Mr. Holmquist, whose fine basso came forth with resonant power and with unusually smooth quality in a ballad, "Tannhäuser," by Soderman, also carried off the major part of the honors of the evening with his share of the solo music in the Grieg cantata, which made up the second half of the concert.

Miss Ver Haar had much to do in this part of the program, and accomplished that creditably, producing a voice which has agreeable qualities and is under good control.

Miss Nelson also added to the artistic success of the evening, and in the direction of the chorus and orchestra, Mr. Nelson disclosed praiseworthy traits. His chorus sings with good tonal body and with precision of attack.

### Kortschak Quartet Ends Season

With a concert at Thurber Hall Wednesday evening, the Kortschak String Quartet completed its second season and earned for itself and its members, Hugo Kertschak, Herman Felber, Jr., George Dasch and Emmeran Steeber, well merited praise. Their performance of the César Franck Quartet in D Major, which was the identical selection with which they made their début in Chicago musical circles about a year ago, again elicited a veritable storm of applause from the select audience—the work was played with greater freedom both rhythmically and technically and with greater finish. The Haydn Quartet in D Major (Peters No. XIV) was the other number.

The Choir of St. Alban's Episcopal Church, under the direction of C. Gordon Wedertz, sang the Gaul "Passion Service" on Palm Sunday, and the Dubois' "Seven Last Words" on Good Friday night. The program on Easter in-

cluded selections from the "Messiah," "Eyes Communion Service," and the Magnificat and Nunc Dimittis in E Flat of Aitken.

Marguerite Beriza, the charming French soprano, is the soloist to-day with the Paulist Choristers when they give a benefit concert for the Travelers' Aid Society.

### Mme. Claussen with Mendelssohn Club

The Chicago Mendelssohn Club, under the direction of Harrison M. Wild, gave its last concert of the season at Orchestra Hall Thursday evening and presented by far the most interesting program of compositions for male chorus which we have heard here in many a season.

With the assistance of Julia Claussen, the distinguished contralto, the chorus sang part songs and a cappella choruses by modern English, American, German and Scandinavian writers. Foremost in musical value was the Brahms Rhapsodie, Op. 53, in which the club did some of its most effective work, and in which also Mme. Claussen scored a triumph with her superb singing.

Mme. Claussen, in fine voice, began her part of the evening's program with a group of songs from classic German literature. Liszt's "Lorelei" was probably never sung with greater poetic effect, and of moving appeal was her singing of Schubert's "Die Junge Nonne" and Brahms's "Feldeinsamkeit." There were also songs by Schumann in this group, and encores and floral gifts followed.

The solo part in the Brahms Rhapsodie also earned Mme. Claussen a great salvo of applause, and a group of American and Scandinavian songs was presented by her later in the evening.

The chorus sang with finer musical shadings and with better tonal balance than ever before, and in such numbers as Koschat's setting of the folk song "Forsaken" and in "The Boy Blue," by Handel G. Lovell, did especially well. Both Eleanor Scheib and Calvin Lambert, as accompanists, deserve a word of commendation.

MAURICE ROSENFIELD.

## AMERICAN NIGHT AT PATERSON FESTIVAL

Tri-City Music Gathering Opens with Bornschein's Prize-Winning Cantata

PATERSON, N. J., April 25.—The cantata "Onowa," which gained for its composer, Franz C. Bornschein, the \$500 prize offered by the New Jersey Tri-City Music Festivals—Paterson, Newark and Jersey City—formed the central feature of this, "American Night," at the opening of the fourteenth Paterson Festival. The Fifth Regiment Armory was well filled. Besides Mr. Bornschein's winning work, Musical Director C. Mortimer Wiske placed on this program Carl Busch's second-prize cantata, "America," and W. Franke Harling's cantata, "Miracle of Time," which carried off the third prize. The orchestra played Humiston's "Southern Fantasie" and J. K. Paine's "Island Fantasie" with abundant spirit and warm tone. To-night's soloists were Anna Case, soprano; Merle Alcock, contralto, and Frank Ormsby, tenor, each of whom was greeted with exceeding cordiality.

To-morrow occurs "Opera Night," and the soloists will be Frieda Hempel, soprano; Riccardo Martin, tenor; Margarete Matzenauer, contralto, and Allen Hinckley, basso. For the final event, on Thursday, is scheduled "Tri-City Night." The feature is the ponderous Berlioz "Requiem," with James Harrod, tenor, and Barbara Bourhill, soprano, as soloists (Miss Bourhill was selected from over one hundred competitors as local artist), along with a chorus of 300 and an orchestra of 150. A complete review of the Paterson Festival will be recorded in next week's issue of MUSICAL AMERICA.

Jacobs Orchestra Gives Russian Music in Brownsville Concert

At the Brownsville Labor Lyceum, Brooklyn, N. Y., on Sunday evening, April 23, the second popular symphony concert was given by the New York Orchestra Society, in a program of Russian music, under Max Jacobs, conductor. The orchestra was assisted by David Hochstein, violinist, and Ethel Ganz, pianist.

## The Kneisel Quartet

"Master Spirits Among Interpreters"



### AN OVATION ON THE PACIFIC COAST KNEISELS' CONCERT DELIGHTS

"Perfection of string quartet playing was offered to the members of the Amphion Club yesterday when the Kneisel Quartet, the finest organization of its kind in America, appeared. The audience which greeted the players filled the building. The playing of the Kneisels is of such uniformly high standard that comment becomes repetition; but mention should be made of the marvellous ensemble, the perfect balance of instruments and blending of tone, the infinitesimal exactitude of execution, the warm and sympathetic interpretation which characterize the Kneisel renditions."

—San Diego Union.

MISS HELEN LOVE, Secretary, 1 West 34th Street, New York



## LUCY GATES

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"Lucy Gates, the American coloratura soprano, whose voice and art electrified us last year, was the soloist. Miss Gates' singing of the 'Una voce poco fa' aria from 'The Barber of Seville' was a treat, so pure was her voice, so sure her attack, so easily she surmounted the vocal gymnastics for which the song calls."—New York Evening World, April 3, 1916.



Mrs. Hiram Bingham recently entertained the Music Study Club at her residence in New Haven, Conn.

A program arranged by Mrs. Edward W. Stifel took place in Wheeling, W. Va., recently and was participated in by Mrs. Elsie Fisher Kincheloe, Mrs. D. A. MacGregor, Mae Frye and Viola Black.

Eugene R. Tappan, the tenor, who has been suffering with laryngitis for two months, has recovered the full control of his voice and sang with fine effect at two Easter services Sunday at the Second Presbyterian Church, Elizabeth, N. J.

Members of the Schubert Musical Club of East Liverpool, Ohio, met at the home of Hazel Keenan on April 13 and enjoyed the program presented by their hostess and by Leonora Nentwick, Marie Crawford, Kathryn Hickey and Grace Bailey.

Maunder's cantata, "Olivet to Calvary," was given a praiseworthy performance by the St. Clara College Choral Society, Sinsinawa, Wis., on the evening of Palm Sunday. The soloists were Miss Gunniss and Miss Crotty.

The MacDowell Club of Providence, R. I., met recently at the home of Mrs. Garret B. Osterhaut, where an interesting program was given. Hope Mathews, Mrs. Enoch Carpenter, Mrs. Frank G. Hall and Mrs. Marion I. Zwolinsky were well received in their respective numbers.

The Verdi Quartet, comprising Helen E. Hallam, Jennie Kahl, William I. Carson and Glenn P. Carson, was heard in an attractive song program on April 12, at the home of Mrs. E. C. Horn, Washington, Pa. Margaret B. Acheson was the accompanist.

At a musicale given on April 8 by the Marcato Club of Clarksburg, W. Va., there appeared as soloists Mrs. Robert B. Stotler, Ruby Marshall, Helen Louise Eaton, Jean Burns, William F. Minchcole, Mrs. Burr Sprigg, Dr. Charles Moore, Katherine Ernst and Maude Hall.

At the School of Fine Arts, University of Arkansas, Fayetteville, Henry Doughty Tovey, director, an Artist's Recital was given by Charles Washburn, American baritone, with Henry Doughty Tovey at the piano, on Friday afternoon, March 10.

A concert of popular songs was given recently at the State College for Teachers, Albany, N. Y., by the College Quartet, comprising C. Whiting Carr and Kolin D. Hagar, tenors; Lorene Robertson and George W. Anderson, bassos. Harry A. Russell was accompanist.

At the Oberlin, Ohio, Conservatory of Music Maurice Koessler, of the Boston Symphony Orchestra recently gave a violin recital. Mr. Koessler's playing was notable for its brilliancy and rhythm. He was most heartily received by the large audience in attendance.

Cecilia McKenna Ely, soprano; William Steveline, reader, and Paul Zierold, cellist, were the soloists with Tirner Männerchor, Max Ost, director, at the recent benefit concert at Atlantic City, N. J., for the American Red Cross Hospital at Munich.

J. R. Ninniss, Director of the Music Department of Queens College at Charlotte, N. C., has been elected organist at the First Presbyterian Church, succeeding Mrs. A. D. Glascock, who has resigned on account of ill health. Mr. Ninniss has been in charge of First Church music for some months.

Pupils presented recently in recital by Antonio De Grassi, violinist, in Berkeley, Cal., were Carrie Goebel Weston, Mrs. Lawrence Strauss, Marian Smithson, Anna Warren, Tom Porter, Agnes Clegg, Alice Thomas, Robert Rourke, Helen Von Ende, Ruth Henderson-Browne and Irene Edmonds.

The second of a series of three performances of Sulli's Grand Opera Com-

pany was given March 27 at the Amsterdam Opera House, West Forty-fourth Street, New York, with "La Traviata" as the attraction. The company was organized to raise funds for the benefit of the families of Italian reservists.

The American String Quartet of Boston, which is comprised of Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel L'Africain, cellist, gave a pleasing concert at Branford, Conn., on April 10. The program was made up of works by Haydn, Grieg and Godard.

At a recent concert given by the Kansas City Symphony Orchestra under Carl Busch Adolph M. Foerster's Prelude to Goethe's "Faust" was heard. The Milwaukee Symphony Orchestra, under Herman A. Zeitz, played Mr. Foerster's Festival March at its last concert of the season.

The sacred cantata, "From Olivet to Calvary," was sung recently at the First Presbyterian Church, Albany, N. Y. The choir was assisted by Harold T. Cooper of Buffalo, bass; Lawrence Dick of Utica; Fritz Beiermeister of Troy; Mrs. C. T. Reeves of Troy, and Grace Klugman Swartz of Albany.

Mrs. Helen Harrington Simmons gave a unique pupils' recital recently at the Little Theater, Portland, Ore. The pupils played remarkably well works of Mozart, Beethoven, Moszkowski, Grieg, Nevin and others, dressed in the costume of the country and time of the composition presented.

An extraordinarily large attendance was noted at the second free organ recital and concert given in the Huntington (W. Va.) Orpheum Theater on April 9. Those who took part were: Mrs. Helen Tufts Lauhon, Wilmina Hamman, Mrs. Edna Wilkof, La Mar Satterfield and A. A. Ritter.

"Glittering Fantasia," a musical production by the Past Matrons' Association, Order of the Eastern Star, was given recently at the Lyceum Theater, Rochester, N. Y. Among those who made a big success in the performances was Ralph Whitbeck, a pupil of Harry H. Barnhart, in two baritone solos.

Nellie Evans Packard, the Boston-Brockton (Mass.) vocal teacher, presented her pupil, Meriel G. Blanchard, in an engaging recital of songs in Boston on April 8. Miss Blanchard sang an all-English program in a manner highly creditable. Marion G. Leach accompanied her at the piano.

After twelve years of work in Kansas City churches, Alfred G. Hubach is leaving to accept the position of organist and choirmaster at the First M. E. Church of Independence, Kan., and will also direct a large community chorus there. Mr. Hubach has been secretary and treasurer of the Missouri Music Teachers' Association.

"The Seven Last Words of Christ," by Dubois, was given by the choir of St. Colomba's Church, Schenectady, N. Y., on April 16, under the leadership of W. Leo McCarthy, organist and choirmaster. The choir was assisted by Agnes O'Brien, of Troy, soprano; Steven Harrington, tenor, of Troy, and Edward E. St. Louis, baritone, of Schenectady.

The Arizona School of Music, of Phoenix, Mrs. Shirley Christy, director, presented in the fifth faculty recital of the season Franz Darvas, head of the piano department and formerly of the Institute of Musical Art, New York. Mr. Darvas was formerly with the Institute of Musical Art, New York, as teacher. He is an artist.

The choir of the Grafton (W. Va.) Presbyterian Church was assisted in its performance on April 14, of Maunder's cantata, "Olivet to Calvary," by I. M. Smith, J. Lee Evans, D. Grant Smith, Mrs. C. F. Schroeder and C. F. Schroeder, Jr. The performance reflected a great

deal of credit upon the director, Mrs. George R. Ahrends.

The presentation of "A Midsummer Night's Dream" by pupils of the Eastern High School, Washington, D. C., offered excellent opportunity for the Girls' Glee Club of that school to display its ability in the various choruses, under the direction of Mrs. Frank Byram, musical instructor of the Eastern High School, assisted by Frances Burgess and Anne Fitzhugh at the piano.

Isador Greenberg, one of the most promising young and gifted pupils of Victor Lichtenstein, was presented in a recent recital in the Wednesday Club Auditorium, St. Louis. He was assisted by Sol Lichtenstein at the piano. Mr. Greenberg's talent displayed itself in a most efficient way and the rendition of the entire program was thoroughly pleasing and of very high order.

German operas, with illustrations from "Lohengrin" and "Tannhäuser" were studied at the recent meeting of the Miami, Fla., Musical Club. Mrs. Robert Lomis Zoll, president of the club, gave a sketch of the two operas, and piano illustrations of the principal motifs were given by Miss Gresham. The life of Beethoven was studied at the meeting of the Children's Department of the club.

A Lenten musical service was given by a choir of thirty-five voices in Christ Lutheran Church, Allentown, Pa., Sunday evening, April 16, with the following soloists: Mrs. Charles Severt, soprano; Mrs. Edwin Conrad, contralto; Dr. Harry Snyder, tenor, and George Snyder, baritone. The choir was under the leadership of Edwin B. Kocher, organist and choirmaster.

Katherine Stang, a young violinist who was heard in New York last season with the Kriens Orchestra, gave a recital on April 18 at the Park Avenue Church. Among her numbers were Wieniawski's "Faust" fantasia, the Vieuxtemps "Reverie," three Kreisler numbers and compositions of Christiaan Kriens. She was assisted by Mme. Helen Wetmore Neu man, soprano.

Rossini's "Stabat Mater" was performed at the sacred Palm Sunday evening concert at St. Augustine's R. C. Church, Bridgeport, Conn., under the direction of Alfred T. Brisebois, who also presided at the organ. The solo quartet was composed of Elizabeth Stanton and May O'Rourke, sopranos; Arthur Levesseur, tenor, and Joseph Wade, basso. Aurelia Berger, soprano, sang the "Inflammatus" finely.

At the Central State Normal School, Mount Pleasant, Mich., C. T. Grawn, president, the lecture and music course committee presented Helen Clarke Moore, soprano; Melissa Segrist-Knapp, contralto; George Edwin Knapp, tenor; Reese Farrington Veatch, baritone, and Hazel Everingham, pianist, in a concert under the direction of G. E. Knapp, acting head of the department of music, on Wednesday evening, April 12.

Several hundred persons found much to enjoy in the concert given under the direction of L. Guy Garrett on April 14 in the Second Presbyterian Church of Uniontown, Pa. Much praise was given the soloists, Pearl Reed, Felix Repine, Mary Lang, Mrs. C. D. A. Hoon and Ida Mae Pickens. Another noteworthy musical happening was the recent organization of the Handel Choral Society, which plans soon to produce "The Messiah."

At a recent piano playing contest conducted by E. F. Christiani, under the auspices of the Society of Science and Musical Art, Washington, D. C., the winners were Esther Pitts, Augusta Brown and Viola Gage. The judges were Clarine McCarty and Mabel Getuleus and the number was "The Silk Spinners," by Kutabjeff. There were nineteen contestants, in ages ranging from ten to twenty years, pupils of various Washington teachers.

The junior pupils at the Worcester, Mass., Virgil Pianoforte School were presented at a recital, April 20, in a program in which Blanche Goodwin, soprano soloist, assisted. The pupils who took part were Dorothy Cahill, Florence Hemenway, Harold Kazangian, Gladys Wesson, Alice Burnham, Anna Mars, Mildred Preston, Vera Mars, Earl Johnson, Helen Ackerman and Alice Preston. Marion Cruikshank assisted with readings.

Mrs. Rose Coursen Reed presented eight vocal students at the Heilig Theater, Portland, Ore., recently. Assisting

the soloists was the Treble Clef Club, a chorus of women under Mrs. Reed's direction. Those who appeared in solos were Gertrude Hoeber, Alice Juston, Dorothy Lewis, Mrs. Zetta Hollister Politz, Mrs. Hazel Koontz Day, Mrs. Helen White Evans, Mrs. Helen Goss Williams and E. D. Gilhouse. Edgar E. Coursen was accompanist.

The Wheeling (W. Va.) University Club has announced that six concerts will be given next season, instead of five, and that the attractions will be Frieda Hempel and Pasquale Amato, the Philadelphia Symphony Orchestra, soloist, Thaddeus Rich; Ossip Gabrilowitsch, Harold Bauer and Clara Clemens-Gabrilowitsch, Elena Gerhardt and Paul Reimers, Maggie Teyte and Marcel Journet, and Pablo Casals with Susan Metcalfe-Casals.

The final concert of the series given in Hartford, Conn., by the Boston Symphony Orchestra this season occurred on Monday evening, March 26, at Parson's Theater. There was no soloist and the program was entirely a Wagner one. These concerts are under the local management of Gallup & Alfred, to whom much appreciation is expressed for enabling the music lovers of this city the enjoyment of hearing this famous organization in Hartford and the dates for next winter's concerts have already been arranged.

Several of the city churches in Providence, R. I., observed Palm Sunday by giving musical services. Stainer's "The Crucifixion" was given at the Beneficent Congregational Church, under the direction of John B. Archer, also at Grace Church, under A. Lacey-Baker. At St. John's Episcopal Church the choir, under the direction of George F. Wheelwright, sang the Dubois "Seven Last Words of Christ," and at the First Universalist Church "Olivet to Calvary," by Manney, was given under the direction of Stine.

"Oratorio Airs" was the subject of discussion and illustration by the members of the Monday Musical Club of Albany, N. Y., at the last meeting in the auditorium of the Historical Society. A paper was read by Mrs. J. W. Pattison, and the music program of excerpts from oratorios of Mendelssohn, Gaul, Haydn, Handel and Rossini was in charge of Mrs. C. T. Martin. The soloists were Mrs. C. T. Weaver, Mrs. R. N. Fort, Mrs. C. T. Martin, Mrs. F. W. Kerner, Mrs. H. S. Bellows, Mrs. J. M. Angus and Georgine Avery.

For the final number of the series of free concerts in Montclair, N. J., the performers were Edythe Norris, contralto; Isabelle Schiebler and her mother, Mrs. Isabelle Schiebler, pianists; Theodore Ursula Irvine, dramatic reader; Irma Steel, interpretative danseuse; David Collins, tenor, and the Verona Choral Society, under the conductorship of Julius Zingg. The accompanists were Olive Smith, Elsie Jacobus and Mr. Zingg. Mr. Zingg received special commendation for the work of his chorus, which numbered about forty, and showed an excellent balance of parts and a fine attack and response to the baton.

The general music committee of the Rochester Shakespeare tercentenary celebration is Hermann Dossenbach, Oscar Gareissen, Harry H. Barnhart, Theodore Dossenbach, Heinrich Jacobsen, Mrs. Sumner Hayward, Mrs. S. L. Ettenheimer, Fred Will, Jr., Mrs. Elizabeth Gasterton, Dr. Hermann Kellner, Ludwig Schenck, Mrs. Edward Mulligan, Charles W. Ludwig, Frederick C. Pohl, Arthur Wallerstein, Alfred Klingenberg, George B. Penny, John C. Bostleman, William E. Duckwitz, Charles F. Boylan, Norman Mairn, H. L. Leach, Harry Thomas, George M. Walton, Charles E. VanLaer, Mrs. Charles G. Hooker, William H. Carter, Marvin Burr and Mrs. Bellamy Burr.

At a reception at the studio of Victor Archibald, Park Avenue and Thirty-fifth Street, the feature was the singing of the Brooklyn Operatic Trio on its first appearance in Manhattan. The studio was thronged with musicians of prominence and music-lovers, and the work of the Trio was enthusiastically applauded. Particularly was the voice of Belah Bech spoken of for she was well known for her former work here. The others, Meta Christensen, contralto, and Elsa Chapman, mezzo, were favored with exceptional praise and urged to repeat their performances. Their program included: "Oh, Come My Love," Chaminade; "Stars of a Summer Night," John E. West, and "On Airy Pinions," Hahn. Mr. Archibald also sang several favorite songs and was in splendid voice.

## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

- Alcock, Merle.**—Newark, May 2; Jersey City, May 1; Buffalo, May 11; Nashville, Tenn., May 15; Asheville, N. C., May 16; Spartanburg, S. C., May 17, 18, 19.
- Aithouse, Paul.**—Watertown, N. Y., May 2; Rome, N. Y., May 5.
- Arkadij, Anne.**—Rome, N. Y., May 5.
- Baker, Elsie.**—New Britain, Conn., May 14; Brooklyn, N. Y., May 11; New Britain, Conn., May 16; Trenton, N. J., May 18.
- Baker, Martha Atwood.**—Boston, April 28; Boston, May 4; Boston, May 6 and 30.
- Barakian, Lusinn.**—Nashua, N. H. (Festival), May 18, 19.
- Biggs, Richard Keyes.**—Brooklyn (Boys' High School), April 30.
- Black, Temple H.**—New Orleans, April 29.
- Bridewell, Mme. Carrie.**—Keene, N. H., May 19.
- Burnham, Thuel.**—Oskaloosa, Iowa (May Festival), May 24.
- Butler, Harold L.**—Syracuse, N. Y., April 28; Oneonta, N. Y., May 1; New London, Conn., May 4; South Orange, N. J., May 5.
- Campbell, John.**—Spartanburg, S. C., May 17, 18, 19.
- Chapman, Margaret.**—Brooklyn, N. Y. (Arion Society), April 30.
- Cochrane, Eleanor.**—Denton, Tex., April 29; Fort Worth, Tex., April 29; Dallas, Tex., April 30 and May 1; Shreveport, La., May 2; Waco, Tex., May 3; Austin, Tex., May 4; Galveston, Tex., May 5; Houston, Tex., May 6; New Orleans, La., May 8; Mobile, Ala., May 9; Montgomery, Ala., May 10; Birmingham, Ala., May 11; Meridian, Miss., May 12; Jackson, Miss., May 13; Memphis, Tenn., May 15 and 16; Chattanooga, Tenn., May 17; Nashville, Tenn., May 18 and 19; and Roanoke, Va., May 20.
- Codman, John S.**—Nashua, N. H. (Festival), May 18, 19.
- Combs, Laura.**—Knoxville, Tenn., May 15; Asheville, N. C., May 16; Spartanburg, S. C., May 17, 18, 19.
- Copeland, George.**—Richmond, Va., May 9.
- Coxe, Calvin.**—Larchmont, N. Y., April 28; Brooklyn, N. Y., May 2 (Chaminade Club).
- Dadmun, Royal.**—New York Philharmonic Festival Tour, Denton, Tex., afternoon, April 29; Fort Worth, Tex., evening, April 29; Dallas, Tex., afternoon, April 30, afternoon and evening, May 1; Shreveport, La., afternoon and evening, May 2; Waco, Tex., afternoon and evening, May 3; Austin, Tex., afternoon and evening, May 4; Houston, Tex., afternoon and evening, May 5; New Orleans, La., evening, May 8; Mobile, Ala., afternoon and evening, May 9; Montgomery, Ala., evening, May 10; Birmingham, Ala., afternoon and evening, May 11; Meridian, Miss., evening, May 12; Jackson, Miss., afternoon and evening, May 13; Memphis, Tenn., evenings of May 15 and 16.
- Davies, Penelope.**—Toledo, Ohio, May 1; New York City, May 4.
- Durno, Jeannette.**—Chicago, April 30; Wichita, Kan., May 3; Wellington, Kan., May 4.
- Garrison, Mabel.**—San Antonio, Tex. (Festival), May 8, 9.
- Glenn, Wilfred.**—Boston (Verdi's "Requiem" with People's Choral Union), April 30; Schenectady, N. Y. ("Martha" with High School Chorus), May 6; New Haven, Conn., May 19; Worcester Festival, Sept. 26.
- Godowsky, Leopold.**—Omaha, April 28; Tulsa, Okla., May 2; St. Louis, May 4.
- Granville, Charles Norman.**—Detroit, May 6; New York City, May 8; Swarthmore, Pa., May 9; New York City, May 10, 11, 12, 13; Red Bank, N. J., June 3; Parkersburg, Pa., June 5; Towson, Md., June 6; Smyrna, Del., June 7; Wilmington, Del., June 8; Elkton, Md., June 9; Denton, Md., June 10; Cambridge, Md., June 12; Dover, Del., June 13; Parksley, Va., June 14; Mount Holly, N. J., June 15; Freehold, N. J., June 16; Hightstown, N. J., June 17; Newtown, Pa., June 19; Ambler, Pa., June 20; Lansdale, Pa., June 21; Phillipsburg, N. J., June 22; Royersford, Pa., June 23; Bridgeton, N. J., June 24; Millville, N. J., June 26; Salem, N. J., June 27; Collingswood, N. J., June 28; Columbia, Pa., June 29; Lykens, Pa., June 30.
- Green, Marion.**—Gary, Ind., April 28; Springfield, Mass., May 4; Logansport, Ind., May 9; Eureka, Ill., May 19.
- Gulbert, Yvette.**—New York (Maxine Elliott Theater), April 30, May 2, 5, 7.
- Gunn, Kathryn Platt.**—New York, April 30; East Orange, May 4; Brooklyn, May 12; New York (Swedish Singing Soc.), May 27; Newburgh, N. Y., June 2.
- Harris, Geo., Jr.**—Providence, R. I., May 2.
- Harrison, Charles.**—Abilene, Tex., Festival, May 2, 3, 4.
- Harrod, James.**—Boston (Choral Union), April 30; Providence, May 1; Englewood, May 2; Newark, May 4; Schenectady, May 6; Ridgewood, May 8; Jersey City, May 11; Nashua, May 18, 19.
- Hartley, Laeta.**—Waterbury, Conn., May 2.
- Hazzard, Marguerite.**—Spring Festival, Mt. Vernon, N. Y., May 19.
- Heyward, Lillian B.**—Union, N. J., April 28; Cleveland, May 11; Albion, Mich., May 16; Cleveland, May 19; Winston-Salem, N. C., May 22.
- Hills, Charlotte Williams.**—Cambridge, Mass., May 4.
- Huss, Mr. and Mrs. Henry Holden.**—Dobbs Ferry, N. Y., May 8; Wilkes-Barre, Pa., May 19; New York, May 27.
- Jeffords, Geneva.**—Providence, R. I., May 2 and 4; Woonsocket, R. I., May 19.
- Jolliffe, R. Norman.**—Century Theater Club, April 28; Yonkers, April 16; Brooklyn, April 21.
- Jordan, Mary.**—Scranton, Pa., May 8; Syracuse, May 9; Keene, N. H., May 19.
- Joslyn, Frederic.**—Providence, May 2; Boston, May 7; Fall River, May 18.
- Land, Harold.**—Brooklyn, May 5; New York, May 6; Mt. Vernon, N. Y., May 19; Newark, N. J., June 15.
- Littlefield, Laura.**—Arlington, Mass., April 30.
- London, Marion.**—New York, April 28, 30.
- Lund, Charlotte.**—New York, Hotel Astor, May 2; Brooklyn Academy of Music, May 17.
- Macmillen, Francis.**—New York (Æolian Hall), April 29.
- Martin, Frederic.**—Winona, May 5; Knoxville, Ill., May 6; Milwaukee, May 8; Athens, Ohio, May 11; Keene, N. H., May 19.
- Martino, Giovanni.**—Havana, Cuba (Opera Season), May 6 to May 27.
- Mertens, Louise.**—New York City, April 28 (Century Theater Club).
- Middleton, Arthur.**—Ithaca, April 29; Cincinnati, May 1, 2, 3, 4, 5, 6.
- Miller, Christine.**—Greensburg, Pa., April 29; Newark, N. J. (Festival), May 2; Watertown, N. Y., May 4; Syracuse, N. Y. (Festival), May 10; Geneva, N. Y. (Festival), May 11; Bethlehem, Pa. (Bach Festival), May 7.
- Miller, Reed.**—New Rochelle, N. Y., May 2; Anderson, S. C., May 9; Greenville, S. C., May 11; Schenectady, N. Y., May 16; Montreal, Can., May 19; Bowling Green, Ohio, May 23, 24 (Festival); Bethlehem, Pa. (Bach Festival), May 26; Evanston, Ill. (Festival), June 3.
- Milliken, Hazel.**—Nashua, N. H., Festival, May 18, 19.
- Morrissey, Marie.**—Russian Symphony tour, April 25 to May 10; New York (Arion), April 30; Johnstown, Pa., May 4; Detroit, May 5; New York, May 27; Tour of Middle West, Canandaigua, N. Y., May 23; New York, June 15 to Aug. 1; Chautauqua, N. Y., Aug. 2 to 12 (Russian Symphony Orchestra).
- Northrup, Grace D.**—New York (Oratorio Society), Dec. 6.
- Onelli, Enrichetta.**—Wilkes-Barre, Pa., May 1.
- Parks, Elizabeth.**—Cincinnati, April 29; New York, Aug. 9.
- Payez, Eleanor M.**—Wilkes-Barre, Pa., May 19.
- Rasely, George.**—Northampton, Mass., May 19; Winston-Salem, N. C., May 22; Winston-Salem, N. C., May 25.
- Rio, Anita.**—Ithaca, N. Y., April 28, 29; Boston, April 30; Concord, May 2.
- Roberts, Emma.**—Ithaca, N. Y. (Cornell Festival), April 28.
- Rogers, Francis.**—Croton, Mass., May 2; New Haven, Conn., May 3.
- Sandby, Herman.**—Norristown, Pa., May 11.
- Sharlow, Myrna.**—Boston, April 27; Jamestown, N. D., May 8.
- Schofield, Edgar.**—New York, May 9.
- Shaun, Jose.**—Brockton, Mass., May 2; Weymouth, Mass., May 7; Quincy, Mass., May 11; Keene, N. H., May 18; Weymouth, Mass., May 23; Bridgton, Me., Aug. 23, 24.
- Simmons, William.**—Brooklyn, April 28; Hartsville, S. C., May 3 and 4; Schenectady, N. Y., May 25.
- Spross, Charles Gilbert.**—Newark, N. J., May 1; Erie, Pa., May 3; Ames, Iowa, May 5; Jersey City, N. J., May 9.
- Sundelin, Marie, Mme.**—Worcester, Mass., April 30; Springfield, Mass., May 5; Worcester, Mass., May 7; Lowell, Mass., May 9; Sharon, Pa., May 12; Boston, May 28; New Britain, Conn. (Swedish Festival), June 8, 9; Omaha, Neb., June 19, 20; six engagements Middle West, June 22 to July 26; Worcester, Mass. (Festival), Sept. 27.
- Tollefson, Mr. and Mrs. Carl H.**—Brooklyn, May 17.
- Turell, Henriette.**—Poughkeepsie, N. Y., N. Y., May 18.
- Van der Veer, Nevada.**—New Rochelle, N. Y., May 2; Anderson, S. C., May 9; Greenville, S. C., May 11; Schenectady, N. Y., May 16; Montreal, Can., May 19; Bowing Green, Ohio, May 23, 24.
- Wakefield, Henrietta.**—Boston, April 39.
- Wells, John Barnes.**—Orange, N. J., April 28; New York (Astor Hotel), May 1; Cleveland, May 11; New York, May 27; Ogdensburg, N. Y., May 4; Cleveland, May 23.
- Werrenrath, Reinhard.**—Springfield, Mass., May 5; Lowell, Mass., May 9; Buffalo, N. Y., May 11, 12; Oberlin, Ohio, May 15, 16; Ann Arbor, Mich., May 18, 19; Mt. Vernon, Iowa, May 27.
- Williams, Grace Bonner.**—Ithaca, N. Y., April 29; Hyde Park, Mass., May 3.
- Orchestras, Quartets, Choruses, Etc.**
- Boston Festival Orchestra.**—Lowell, Mass., May 9; Nashua, N. H., Festival, May 18, 19.
- Cosmopolitan Quartet.**—New York (Century Theater Club), April 28.
- Chicago Symphony Orchestra** (Frederick Stock, conductor).—Spring tour—April 28, evening, Ithaca, N. Y.; April 29, afternoon and evening, Ithaca, N. Y.; May 3, evening, Springfield, Mass.; May 4, evening, Springfield, Mass.; May 5, afternoon and evening, Springfield, Mass.; May 6, afternoon and evening, Springfield, Mass.; May 9, evening, Utica, N. Y.; May 10, evening, Rochester, N. Y.; May 11, evening, Buffalo, N. Y.; May 12, evening, Buffalo, N. Y.; May 13, evening, Buffalo, N. Y.; May 15, evening, Oberlin, Ohio; May 16, afternoon and evening, Oberlin, Ohio; May 17, evening, Ann Arbor, Mich.; May 18, evening, Ann Arbor, Mich.; May 19, afternoon and evening, Ann Arbor, Mich.; May 20, evening, Ann Arbor, Mich.; May 22, afternoon and evening, Kalamazoo, Mich.; May 23, afternoon and evening, Bloomington, Ill.; May 24, afternoon and evening, Ottawa, Ill.; May 25, evening, Muscatine, Iowa; May 26, evening, Mt. Vernon, Iowa; May 27, afternoon and evening, Mt. Vernon, Iowa; May 29, evening, Evanston, Ill.; June 1, evening, Evanston, Ill.; June 3, afternoon and evening, Evanston, Ill.
- Granberry Piano School.**—(Shakespeare's "A Midsummer Night's Dream," with Mendelssohn's music), Gertrude I. McQuesten, dramatic reader, assisting, Æolian Hall.
- Kneisel Quartet.**—Franklin, Pa., May 4; Wells College, Aurora, N. Y., May 10; New York, May 11; Middlebury, Conn., May 11.
- Minneapolis Symphony Orchestra.**—(Spring tour)—Soloists, Leonora Allen, Jean Vincent Cooper, Albert Lindquist, Louis Graveure, Richard Czerwonky, Cornelius Van Vliet, Henry James Williams, April 28; Muskogee, Okla.; April 29; Tulsa, Okla.; May 1, Pittsburgh, Kan.; May 2, Lawrence, Kan.; May 3, Warrensburg, Mo., Sedalia, Mo.; May 4, Centralia, Ill.; May 5, Jacksonville, Ill.; May 6, Decatur, Ill.; May 7, Terre Haute, Ind.; May 8, Charleston, Ill.; Mattoon, Ill.; May 9, Lafayette, Ind.; May 10, Urbana, Ill.; May 11, 12, Davenport, Iowa; May 13, Iowa City, Iowa; May 14, 15, Iowa Falls, Iowa; Webster City, Iowa; May 16, Waterloo, Iowa; May 17, 18, Cedar Rapids, Iowa; May 19, South Bend, Ind.; May 20, La Porte, Ind.; May 21, 22, Grand Rapids, Mich.; May 23, Lansing, Mich.; May 24, Flint, Mich.; May 25, Mt. Pleasant, Mich.; May 26, 27, Appleton, Wis.; May 28, Escanaba, Mich.; May 29, 30, Houghton, Mich.; May 31, Marquette, Mich.; June 1, Ashland, Wis.; June 2, 3, Duluth, Minn.
- Philharmonic Society of New York.**—Spring Tour—Denton, Tex., afternoon, April 29; Fort Worth, Tex., evening, April 29; Dallas, Tex., afternoon, April 30, afternoon and evening, May 1; Shreveport, La., afternoon and evening, May 2; Austin, Tex., evening, May 4; Houston, Tex., afternoon and evening, May 6; New Orleans, La., evening, May 8; Mobile, Ala., afternoon and evening, May 9; Montgomery, Ala., evening, May 10; Birmingham, Ala., afternoon and evening, May 11; Memphis, Tenn., evening, May 12; Atlanta, Ga., evening, May 13; New Orleans, La., evening, May 14; Mobile, Ala., afternoon and evening, May 15; Birmingham, Ala., evening, May 16; Atlanta, Ga., evening, May 17; New Orleans, La., evening, May 18; Mobile, Ala., afternoon and evening, May 19; Birmingham, Ala., evening, May 20; Atlanta, Ga., evening, May 21; New Orleans, La., evening, May 22; Mobile, Ala., afternoon and evening, May 23; Birmingham, Ala., evening, May 24; Atlanta, Ga., evening, May 25; New Orleans, La., evening, May 26; Mobile, Ala., afternoon and evening, May 27; Birmingham, Ala., evening, May 28; Atlanta, Ga., evening, May 29; New Orleans, La., evening, May 30; Mobile, Ala., afternoon and evening, May 31; Birmingham, Ala., evening, May 32; Atlanta, Ga., evening, May 33; New Orleans, La., evening, May 34; Mobile, Ala., afternoon and evening, May 35; Birmingham, Ala., evening, May 36; Atlanta, Ga., evening, May 37; New Orleans, La., evening, May 38; Mobile, Ala., afternoon and evening, May 39; Birmingham, Ala., evening, May 40; Atlanta, Ga., evening, May 41; New Orleans, La., evening, May 42; Mobile, Ala., afternoon and evening, May 43; Birmingham, Ala., evening, May 44; Atlanta, Ga., evening, May 45; New Orleans, La., evening, May 46; Mobile, Ala., afternoon and evening, May 47; Birmingham, Ala., evening, May 48; Atlanta, Ga., evening, May 49; New Orleans, La., evening, May 50; Mobile, Ala., afternoon and evening, May 51; Birmingham, Ala., evening, May 52; Atlanta, Ga., evening, May 53; New Orleans, La., evening, May 54; 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Atlanta, Ga., evening, May 165; New Orleans, La., evening, May 166; Mobile, Ala., afternoon and evening, May 167; Birmingham, Ala., evening, May 168; Atlanta, Ga., evening, May 169; New Orleans, La., evening, May 170; Mobile, Ala., afternoon and evening, May 171; Birmingham, Ala., evening, May 172; Atlanta, Ga., evening, May 173; New Orleans, La., evening, May 174; Mobile, Ala., afternoon and evening, May 175; Birmingham, Ala., evening, May 176; Atlanta, Ga., evening, May 177; New Orleans, La., evening, May 178; Mobile, Ala., afternoon and evening, May 179; Birmingham, Ala., evening, May 180; Atlanta, Ga., evening, May 181; New Orleans, La., evening, May 182; Mobile, Ala., afternoon and evening, May 183; Birmingham, Ala., evening, May 184; Atlanta, Ga., evening, May 185; New Orleans, La., evening, May 186; Mobile, Ala., afternoon and evening, May 187; Birmingham, Ala., evening, May 188; Atlanta, Ga., evening, May 189; New Orleans, La., evening, May 190; Mobile, Ala., afternoon and evening, May 191; Birmingham, Ala., evening, May 192; Atlanta, Ga., evening, May 193; New Orleans, La., evening, May 194; Mobile, Ala., afternoon and evening, May 195; Birmingham, Ala., evening, May 196; Atlanta, Ga., evening, May 197; New Orleans, La., evening, May 198; Mobile, Ala., afternoon and evening, May 199; Birmingham, Ala., evening, May 200; Atlanta, Ga., evening, May 201; New Orleans, La., evening, May 202; Mobile, Ala., afternoon and evening, May 203; Birmingham, Ala., evening, May 204; Atlanta, Ga., evening, May 205; New Orleans, La., evening, May 206; Mobile, Ala., afternoon and evening, May 207; Birmingham, Ala., evening, May 208; Atlanta, Ga., evening, May 209; New Orleans, La., evening, May 210; Mobile, Ala., afternoon and evening, May 211; Birmingham, Ala., evening, May 212; Atlanta, Ga., evening, May 213; New Orleans,

EST

## Unfolding New Beauties of the Time-Honored De Bériot Concerto

Mme. Powell Flouts Tradition by Using a "School Piece" on her Concert Programs, and with Gratifying Results—The Story of Her Travels From Boston to Honolulu and From Illinois to New Mexico

ARE you a budding, half-blown or fully bloomed violinist? If one of the three you will remember—more or less clearly, according to your classification—the time when you played the de Bériot Seventh Concerto.

It was at a pupils' recital, perhaps, or on that occasion of mingled joy and anguish, the graduation program. Or it may have been at an "artist pupils" concert that your skill was displayed in the de Bériot composition—but not since then, certainly not! A "school piece" has no place on an artist's program you say, a bit coldly.

Be of good cheer—a lot of other folks felt the same way about it! Then, along came Maud Powell, a violinist to whom the whole world of art does honor, playing the almost forgotten "school piece," and adverse comment—that had looked with open-eyed wonder at this offering on the program of a great artist—was changed to delight. And the wonders of a hackneyed composition were unfolded this season for audiences from Boston to Honolulu, from Illinois to New Mexico.

"Criticism of the de Bériot piece was confined, I found, to before the recital," said Mme. Powell, in discussing for MUSICAL AMERICA readers some of the features of her extensive tour this season. "The performance always seemed to justify the place I have given it on my programs. Among the smaller novelties that had success this year it must be conceded that Percy Grainger's 'Molly on the Shore' achieved the greatest glory. It is a little classic and has come to stay."

Maud Powell is probably the only violinist who has successfully presented the d'Indy Sonata on recital programs. This exceedingly modern composition was given nine times during the present season. In all, six concertos and eight chamber music sonatas have figured on her 1915-1916 programs.

### Concerning Sonatas

"The success of a large sonata work," says the famous violinist, "depends upon the character of the pianist's playing. If it lies within the style and artistic sympathies of the pianist, then it is possible to give a convincing performance. I attribute to Arthur Loesser, the young pianist I introduced this season, the pleasure I have taken in sonata work and the great number I have been able to include in my programs.

"To give successfully compositions like the sonatas of d'Indy, Brahms, Beethoven or Bach is making propaganda for serious music. The public must be coaxed into listening to the music and not to the artist. The task is not an easy one, for a good deal of mental projection is required in connection—or, I might say, collusion—with musical talent to guide an audience in this direction."

Mme. Powell is, perhaps, the only great violinist before the public who differentiates in styles of composition and their interpretation.

"The Mozart Concerto and the Sonata by César Franck, if you wish examples," she replied to a query. "They are about as far apart in character as the two poles are geographically, and they must be played in their respective characters. A Hubay Hungarian Rhapsodie is in a class by itself, rhythmically as well as in style."



Maud Powell, the Celebrated American Violinist

"A simple song transcribed for violin must literally sing the words. It is absolutely necessary that each piece have its own 'atmosphere'—to use an over-worked term. Not only must there be differentiation in style, but there must, for successful enunciation, be a special kind of technique as well."

### Some Tour Reminiscences

"It has been a most delightful season. We began in October and are ending with the spring festival dates. Our first recitals were in New York, Boston and Cambridge, followed by a tour through Ohio, Kansas, Oklahoma and Texas to the Pacific Coast. We had huge audi-

ences in all the California cities. No, I am not going west of Colorado next season, although Mr. Behymer has written for return engagements.

"We gave two recitals in San Francisco, and then went to Honolulu for the Christmas holidays, giving two recitals there also. Then we came back to the mainland, where the first appearance on our return was in Oakland, in the Municipal Auditorium, a beautiful building with excellent acoustics for so huge a place. From Oakland we went to Seattle, appearing with the Symphony Orchestra before the largest audience in the history of the organization, they told us. Then back to Portland, where the Heilig—the biggest theater in the city—was packed for the recital. Our trip took us Eastward from Portland, through Colorado, New Mexico, Texas, Oklahoma, Kansas, Michigan, Georgia and South Carolina. The latter part of the season was devoted to appearances in Ohio, Michigan, Wisconsin and Illinois, in the latter with the Chicago Symphony Orchestra. During the middle of April we were in Kansas.

### An American Artist's Ideals

"What is my ideal? Ah, there you ask a big question! One should have all the schools at one's command. Especially is this true of the American artist, for the American—above all others—must be eclectic in taste and take from all other nations in spirit, he must use his 'melting pot,' so to speak. He must be analytical first, then synthetic, building his structure out of component parts of all nations, all classes, all schools, all styles; then he must combine them in such beautifully adjusted and well-chosen proportions that the result is a satisfying and well-nigh perfect whole."

Such is Maud Powell's ideal, an ideal that thousands who have passed under the spell of her beautiful art will say this typical American artist has attained!

## BANGOR HAS FIRST MUNICIPAL CONCERT

### "Get Together" Banquet Results in Joint Program by Chorus and Orchestra

BANGOR, ME., April 20.—The Bangor Festival Chorus and the Bangor Symphony Orchestra combined forces for the first time on the evening of Palm Sunday (April 16) at the City Hall in presenting Dubois's "Seven Last Words of Christ," under the baton of Adelbert W. Sprague. The soloists were Mrs. Bertha K. Bogert, soprano; Arthur Johnson, tenor, of Belfast, and Wilbur S. Cochrane, baritone, of this city. The orchestra was augmented by Mrs. Neil Newman, accompanist, and C. Winfield Richmond, organist. The Old Town and Bucksport Choruses were invited to participate.

It was an event of more than ordinary interest to local music-lovers since this was the first time during the twenty years' existence of these musical bodies that they have united in concert. It only needed a master hand to bring it about. It was the community or "get-together" spirit recently fostered at the banquet given in honor of John C. Freund, the distinguished editor of MUSICAL AMERICA by the combined musical organizations of this city that was responsible for bringing this about.

An immense audience filled every available space in the auditorium, and hundreds of people were unable to gain admittance.

Mr. Sprague appeared for the first time before the public in the dual capacity of conductor of the combined chorus and orchestra, an undertaking which he performed in an able manner. The chorus of about 100 voices fairly outdid itself. The attacks were clean-cut and brilliant. The orchestra gave splendid support throughout the evening.

The program opened with Saint-Saëns's Prelude to "The Deluge" by the

orchestra, followed by two Russian works—Tchaikowsky's "Sanctus and Benedictus" and Rachmaninoff's "Glory to the Trinity" by the chorus. The soloists were most satisfactory. Mrs. Bogert possesses a beautiful voice of considerable power. Mr. Johnson (who was given a minor part in the last festival) made his initial bow before a Bangor audience as soloist at this time. He has an unusually rich tenor voice of very sympathetic quality. Mr. Cochrane, baritone, a member of the Bangor chorus, took his part in a most effective manner.

Owing to an oversight the programs omitted to state that the audience was requested not to applaud, and sometimes during the evening the audience forgot itself. For the most part it seemed to realize the solemnity of the occasion and refrained.

J. L. B.

### Concert for Russian War Refugees

Under the patronage of Mme. Bakmeteff, wife of the Russian Ambassador, Russians of New York and friends of the Russian people sang and danced on March 24 at the Waldorf for the war refugees of Russia. A musical program was given by Alice Nielsen, Boris Hamblen, John Powell, Yvonne Garrick and Easton Sargent. Ballet dancing by the pupils of Louis Chalif followed, and after the Russian Ballet performance at the Metropolitan Opera House members of the ballet danced to the music of the Russian Balalaika Orchestra.

## AMERICANS TO JOIN THE METROPOLITAN

### Marie Sundelius and Kathleen Howard Engaged for Next Season

Coincident with the close of the Metropolitan Opera Company's Boston season last week, came the announcement that Mme. Marie Sundelius, the Boston soprano, and Kathleen Howard, contralto, had been engaged for the Metropolitan for next season.

Mme. Sundelius is not only well known in Boston and the East, but throughout the country, as a result of several extended concert tours during recent years. Her voice, of exceptional beauty, and winning personality have endeared her to hundreds of music-lovers. Her advent at the Metropolitan will be awaited with much interest. It is understood that she will be heard in such rôles as *Micaela*, *Musetta* and *Nedda*. Mme. Sundelius received her entire musical training in this country.

The other new artist who will join the Metropolitan organization next season, Kathleen Howard, sang in New York with the Century Opera Company.

Miss Howard is a pupil of Oscar Saenger, the noted New York singing teacher, being another stellar artist to come from his studio to the Metropolitan. While abroad she studied with Jean de Reszke in Paris.

No formal announcement of the complete plans for next season at the Metropolitan will probably be forthcoming until the close of the present season. The opinion has been given that there will be comparatively few important changes in the personnel.

### Opera Tenor Accused of Flirting; Jury Disagrees

Chicago newspapers of April 21 record the trial by Judge Fry and a jury in that city of Octave Dua, the Chicago opera tenor, accused by one Ethel Deegan of having attempted to flirt with her in a moving picture theater. The girl declares that the tenor nudged and pinched her when he took a seat at her side and the tenor denies this and says that, on the contrary, similar assaults, with flirtatious intent, were made against his own ethical equanimity. Among those who served as character witnesses for the tenor were Marguerite Beriza, also of the Chicago Opera, who has been M. Dua's pupil; Fred. Donaghey, theatrical manager and writer; Dr. Cyrilla Vermeren, Belgian consul; Margie McLeod, Chicago representative of MUSICAL AMERICA, and Arabel Merrifield, mezzo-soprano. The jury disagreed and the case will be tried again.

### Best of Its Kind

To the Editor of MUSICAL AMERICA:

I have read a number of copies of your publication and have also compared them with other musical magazines and am convinced that your paper is the best of its kind put out. I much desire to become a regular subscriber, and inclose amount for one year's subscription.

Truly yours,  
FREDERIC HOCHDERFFER.  
Sacramento, Cal., March 22, 1916.

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### AN ARTISTIC TRIUMPH

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